

IN THIS ISSUE: WHAT A MODERN OPERA SHOULD BE—By Clarence Loomis
RECENT MUSICAL PROGRESS IN EGYPT—By Harold G. Davidson

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THE ENGLISH SINGERS
have just completed their series of Christmas recitals in New York.



LEOPOLD GODOWSKY
recently was guest of honor in Cleveland, Ohio. The occasion was the performance of his two-piano arrangement of Weber's *Invitation to the Dance* as played by Beryl Rubenstein and Arthur Loesser.



DR. ARTUR RODZINSKI
conductor of the Los Angeles Philharmonic Orchestra.



CHARLES STRATTON
has been engaged to sing the tenor role in the Bach Mass in B minor at the Bethlehem Bach Festival, May 14.



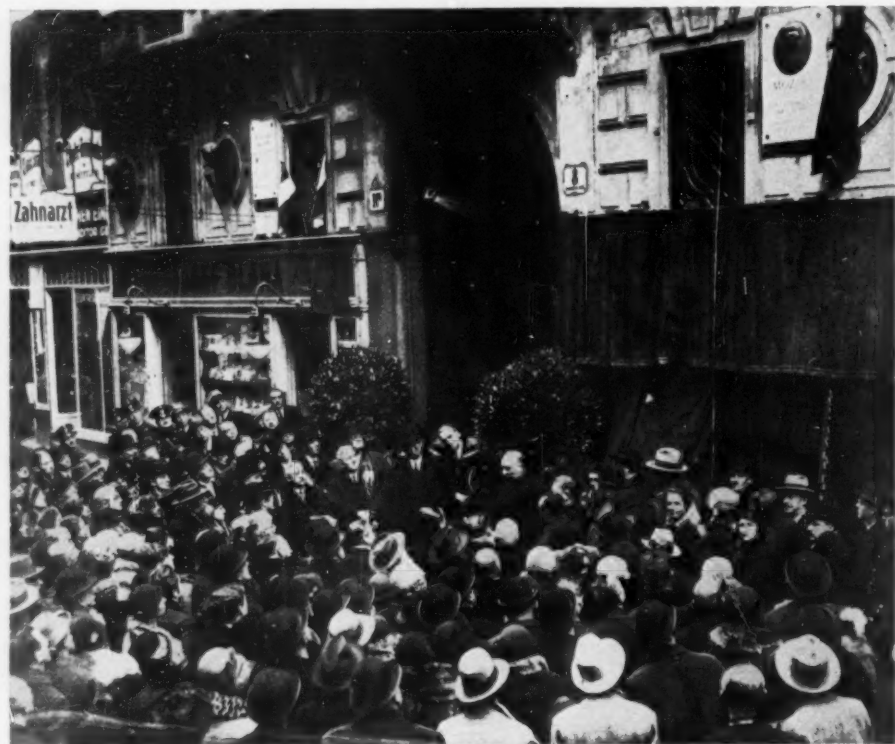
EMILIO COLOMBO
has invented a mute practice violin which eliminates the usual volume and enables him to practice at all times of the day and night without disturbance to others. (Wide World photo.)



ANGELA DILLER,
director of the Diller-Quaile School of Music, author of the story of Siegfried and co-author of a course of class piano instruction and works on music education, including solo and duet books. (Photo by Underwood & Underwood.)



GERTRUDE WIEDER,
contralto, made her Chicago debut with the Apollo Club on Christmas Day in the *Messiah*.



DR. WILHELM MIKLAS,
President of Austria, unveils a tablet on the house in Vienna where Mozart died 140 years ago. (Wide World photo.)



TITO SCHIPA
and his Parisian manager, Felix Delgrange, at the entrance of the Paris Opera House. (Photograph by Victor Coutole.)

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New Opera, Devil Take Her, Achieves Huge London Success

Benjamin's Work Triumphs — Contemplated for Covent Garden—Cameron's Success With British Composition —Myra Hess in Concerto and With D'Aranyi —Prominent Pianists in Recital

LONDON.—In spite of the present much-discussed Government subsidy, it remains for the privately endowed Palmer Opera Fund to produce the latest novelties in the way of English opera. And this time they have found a winner.

The Devil Take Her, a one-act comedy by the Australian pianist-composer, Arthur Benjamin, to a libretto by the late Alan Collard, is undoubtedly one of the wittiest pieces of music heard for a long time. At the first performance which had the inestimable advantage of Sir Thomas Beecham's presence at the conductor's desk, an audience of musical notabilities chuckled delightedly at the ingenious and amusing libretto and the brilliantly sparkling music, calling the composer and performers before the curtain with shouts of applause.

This was no "prima donna" opera—the hero of the occasion (for once) was the composer. That his work, slight though it is, points out a new craftsman in the operatic field was acknowledged by Sir Thomas Beecham in his speech from the stage. In his last twenty years of opera score-reading, when most of the operatic novelties of Europe have received his attention, Sir Thomas declared that he has rarely come across any composer with so fine a sense of the stage; every note in the orchestra has dramatic significance, and in this the composer follows the true operatic tradition of Verdi and Puccini.

The tale is another version of the sad fate of the man who marries a dumb wife. (The origin of the theme is lost in the mists of folklore, but has been made famous by several writers, notably Anatole France.) This time the husband of the charming mute is a fifteenth century London poet. A surgeon of renown with a mirth-making entourage visits the town and undertakes to restore her speech. The horrors of the operation (fortunately performed off-stage) are graphically depicted in the orchestra; but the lovely source of the poet's inspiration turns out to be nothing but a shrewish vixen, who chatters and scolds till the husband, driven to desperation, cries "The Devil take her!" But even the Devil is cowed by her vicious tongue, and declines the honor, so, as there seems to be no other way of ridding himself of her presence, the husband chooses to be taken himself, leaving

the wife to point the moral in a lovely little song.

Trefor Jones, as the poet, sang with quality of tone and excellent diction, while Sarah Fischer won strong success with her characterization of his termagant wife. Negotiations are already on foot to add this excellent new work to the repertoire of the Covent Garden Opera Company, with the original protagonists in the principal roles.

NEW CHRISTMAS OPERA

Another operatic novelty—written in more serious vein—was the Christmas Rose, by Frank Bridge, also given under the auspices of the Palmer Opera Fund. The action, much in the manner of an old "mystery" play, tells of the vision which led the three

shepherds to Bethlehem, and of the miraculous flowers which sprang at the feet of their child attendants who dared not enter the manger without a tribute to their King.

Musically the opera proved to be a rather complex treatment of a simple theme, though the mastery of the writing kept the interest stimulated. The final scene of mystical exaltation filled the ear and eye with beauty. It was enthusiastically received.

A BAX NOVELTY

Arnold Bax, whose works have been much in vogue this season, had his new Northern Ballad performed for the first time in London at a Philharmonic concert conducted by Basil Cameron, to whom it is dedicated. A turbulent, terse impression of the wild spirit of Scotland in the days of the Stuarts, this work proved highly effective, and pleased the audience mightily.

The music to Vaughan-Williams' ballet, Job, was given its first concert performance in London on this occasion. The legendary atmosphere of the unusual work necessarily loses something when taken away from the theatre, but it still remains one of the finest imaginative pieces of orchestral writing of modern times.

The first half of the program, opening with Borodin's overture to Prince Igor, also had Tchaikowsky's piano concerto No. 1

(Continued on page 31)

Metropolitan's Inaugural Opera Broadcasts Cover the World

Haensel and Gretel Begins Gatti-Casazza's New Weekly Radio Series—Norma Centenary Celebrated on Following Day—100 Stations Carry Music to Millions of Listeners

Broadcasting's proudest moment came last week when the patrician center of opera permitted the world's democracy of radio listeners to attend the entire Christmas matinee performance of the Metropolitan Opera in Humperdinck's Haensel and Gretel.

Millions of persons in many countries heard the inaugural broadcast of the Metropolitan on December 25, and the second broadcast on the following afternoon when two acts of Norma were presented by General Director Gatti-Casazza to mark the centenary of the Bellini opera.

Messages of congratulation flooded the offices of the Metropolitan and the National Broadcasting Company after the performances, commending the remarkably clear transmission of the brilliant events. Artists, the NBC technicians, and the Metropolitan officials, who had capitulated to radio reluctantly only when given assurance of virtual perfection in transmission, all came in for a share of the glory. Only one dis-

cordant note was heard. That was the protest voiced by some listeners in telegrams and telephone calls objecting to the technic employed by the announcer-narrator, Deems Taylor, in attempting to visualize the action of the operas, by injecting his explanations during the actual singing and playing. Against these protests from listeners who asked indignantly by wire "whose voice is that which is interrupting the beautiful performance" must be recorded the comment of other fireside Metropolitan patrons who said they enjoyed the football "play-by-play" technic of describing the scenes.

The cast for Haensel and Gretel was as follows: Haensel, Editha Fleischer; Gretel,

(Continued on page 22)

Philadelphia Grand Opera Company Invited to Radio City

Leopold Stokowski Will Conduct —Noted Artists in Prospect— Radio Opera House for 1932

PHILADELPHIA, PA.—Reports that the Philadelphia Grand Opera Company, of which Mrs. Mary Louise Curtis Bok is chairman, has been invited to become the operatic element of Radio City, New York, were confirmed on December 29 by one of the company's officers. Mrs. Joseph Leidy, president of the opera company, and Mrs. William C. Hammer, its general manager, were expected to submit a report of their negotiations with Radio City at a special meeting of the board held on December 31 in Philadelphia. Leopold Stokowski, who, it is rumored, will conduct the New York operatic enterprise, referred all questions to Mrs. Hammer. Radio City will be completed the end of 1932.

Italy's Opera Houses Open Season

**Royal Family Attends Rome
Premiere**

(By Special Cable to the Musical Courier)

MILAN.—Simultaneously, various Italian cities opened the opera season in that country on December 26, the performances being started at the Royal Opera, Rome; La Scala, Milan; San Carlo, Naples; Carlo Felice, Genoa; Fenice, Venice. Rome heard Loreley by Catalani, with Merli as the tenor and Marinuzzi, conducting; La Scala had Norma; Venice presented Simon Boccanegra, Verdi; Naples opened with The Sunken Bell, Respighi, and Daphne, by Mule. At the Rome premiere, the King, Queen, and other members of the royal family were in attendance. S.

Roxy's Orchestra Disbands Jazz Band to Be Installed

The symphony orchestra at Roxy's Theatre (New York) will dissolve this week to make way for a jazz band. The Roxy orchestra numbered about seventy-five players, many of whom now face prolonged unemployment.

Large Vienna Audiences Defy Economic Crisis

Sold-Out Concert Halls — From Symphony to Jazz — The Philharmonic Unbends—American Composers and Performers Heard

VIENNA.—A memorable month in the concert history of Austria has just been completed. Amid a world-wide crisis of unprecedented proportions (nowhere more severely felt than in small, poor Austria and its all-too-big but no less poor capital, Vienna) the past thirty days have offered the thrilling experience of a whole series of capacity audiences. The total number of concerts this season is, as has been expected, somewhat smaller than in recent years; the quality, however is if anything better than before, and the attendance larger for concerts of real interest.

EXTREMES MEET

Sold-out concerts have been particularly the orchestral and choral ones—and the word "orchestral" includes all varieties of offerings, ranging from the Philharmonic concerts to Jack Hylton's jazz. To mention the latter beside that illustrious and august body, the Vienna Philharmonic, may seem blasphemy to the traditionalist, but if "Philharmonic" is the synonym of orchestral perfection with us, then "Jack Hylton and His Boys," as they are now billed, fully deserve the title of "Jazz Philharmonic." Nothing more perfect than their kind of playing could be imagined, nothing more amazing and amusing than their clowneries and stunts.

If old-timers bewail the vogue of this brilliant jazz troupe as a "sad sign of the times," let them be comforted by the fact that only two or three nights before the

Konzertverein Orchestra, under Leopold Reichwein, saw an overflowing audience for the second concert in their Beethoven cycle, with Vasa Prihoda as soloist playing the Tchaikowsky concerto. And only a few nights later, Bruno Walter, in the Tonkünstler series, turned hundreds away with a program comprising Mahler's fifth symphony and again the Tchaikowsky concerto, this time played by Erika Morini.

WALTER'S SCHALK MEMORIAL

Bruno Walter, Viennese favorite among conductors, accomplished the feat of filling Vienna's largest concert halls no less than four times within one week: once with the Tonkünstler; twice with the Konzerthaus Society in Mozart's Requiem; and again with a great concert "in memoriam Franz Schalk." The Requiem, preceded by the Jupiter symphony (Mozart), received a gorgeous performance, with Maria Cebotari, José Ravey and Josef Manowarda as soloists.

The Schalk Memorial was a musical and social affair, sponsored by that indefatigable Schalk partisan and apostle of music, Countess Hartenau, who mustered a gigantic orchestra (composed of the Philharmonic and Symphony Orchestras) and Lotte Lehmann as soloist, in a program comprising Beethoven's Coriolan overture; Bruckner's ninth symphony and Te Deum and Um Mitternacht, Mahler's sombrely beautiful orchestral song. Dr. Robert Konta read the impressive opening address in honor of the

(Continued on page 30)

BACK OF THE MICROPHONE AT THE METROPOLITAN



Wide World photo

THE CAST OF THE SPECIAL CHRISTMAS DAY PERFORMANCE OF HAENSEL AND GRETEL AT THE METROPOLITAN OPERA HOUSE, after the broadcast from the opera house in New York. At the left are Merlin H. Aylesworth, president of the National Broadcasting Company, and Karl Riedel, conductor, and (at right) Giulio Gatti-Casazza, general manager.

WHAT A MODERN OPERA SHOULD BE

By CLARENCE LOOMIS



IT was in France during the war that I first conceived the idea of writing an opera and the thought continued fresh in my mind upon my return to my home in Oak Park, Illinois.

After a close study of poetic dramas I chose *A Night in Avignon*, by Cale Young Rice. Naturally, this selection of libretto was waving the American flag to the extent that the poet was an American and the poem had the virile touch of an American. Otherwise the events in the story took place in Avignon, a quaint old town of France.

Briefly, Francisco Petrarca is madly in love with Laura, the wife of Matteo Banista. Since first seeing her, his poet mind held nothing but thoughts of her. Gherardo, the monk, his brother, tries to persuade him the love of woman is but a selfish desire. Nevertheless, Petrarca answers:

While we are in the world, the world's in us
The Holy Church, I own, confess her Heaven's
Queen;
But we are flesh, and all things good,
God made us to enjoy;
For high in Paradise, we'll know but sorrow . . .
And—so tonight . . . !

Then enter his friends of the street. They drink—suddenly, a knock. He pushes his friends into a chamber. Laura appears. She has found her husband unfaithful and knowing Petrarca's faithful (?) love, she gives herself wholly to him. Suddenly a cry from the chamber, "Why do you keep us here in the dark?"

Discovery, and the words: (Laura) "I find my husband is even as other men."

Realization—his friends leave. (Petrarca) "The green of the whole fair world I have slain forever. O, Laura! Laura!"

I chose this story I believe, because of the contrasts. A tale might be written in which only good people moved but could we get far without an allusion to at least one villain or vampire to contrast with so many good people? We are always looking for beauty, but does not beauty lie in that very quality—contrast? After all, a story is just a story, but what makes it real is the ability of the author or poet to live each and every character in his narrative or poem. The composer must imagine himself the audience in order to vividly depict the varying moods. He may not do all the author intended, but he must feel the pulse of his audience.

What kind of a plot should interest the composer? The kind he himself would like to read regardless of where or when the action takes place. There is no formula for writing an opera unless it be the very word "interest." Indeed a composer must be greatly interested to keep up enthusiasm throughout a work as imposing as an opera. Many a good musician has given up before completing one and has made the excuse that opera is not a legitimate art form. Possibly the real diagnosis might be that he is not legitimately a composer of opera. To me a story is a vehicle which the composer uses to tonalize emotions he most delights in expressing. If he finds the proper text he is indeed fortunate.

All the composer's art cannot make up for the shortcomings of an artificial libretto. The beauty of a poetic thought lies not in what it expresses in words so much as what it leaves to the imagination. At that very point the composer's imagination is given the cue. What glory for the music if all is said in the poem?

WHEN THE CHORUS ENTERS

The old form of opera placed stress on the vocal line regardless often of the true meaning of the text. The melodic line soared on even after the true climax of the text had been reached. The singers were applauded for their vocal art, not for their ability to portray the varying moods. On the other hand the modern school contends that the dramatic idea may not wait for the rounding out of a certain phrase while the

actor-singers stand gaping at each other or repeating over and over again, killing time before the next event of importance occurs.

In the old opera form, the chorus had an important part with lines something like this: "Praise to the Prince, praise to the Prince, etc." This all takes a pretty big stretch of the imagination to make a chorus of that kind seem real, beautiful as the music might be. If the chorus has a real part like the voices of an approaching crowd or the singing of a mass, either on stage or behind scenes, this is convincing enough. The reason choruses are often misplaced in an opera is because the story may have no allusion to chorus; but the composer himself, feeling the need for contrast, invents the chorus.

Until opera becomes real as spoken drama I have reason to believe its popularity will not grow in this age.

We have become critical of all which is not real. Perhaps the movies and the talkies have had something to do with that. A poorly constructed scene in the movies now draws a laugh. Why should this not also be true in opera? People are asking for more realism. They desire to forget the devices used in a story and revel in its true beauty which lies in its nearness to life itself. And that brings me back to what I have already said—that a composer should use for a text a story which greatly interest him for the utterance of emotions he most enjoys to express. Perhaps it is mysticism, romance, love of power, vanity or any other thing, but the libretto which has the proper balance between various conflicting such elements will make the best opera.

MOODS FOR MUSIC
Now comes the hardest thing to explain, that is, the writing of music to the moods of the story. I have previously said there is no formula but interest in the story. This interest must, however, take form in music. One can only guess at the manner in which an idea or inspiration comes to a composer. The difference in style lies in the choice of idiom. Great credit goes to the original conception for without that the idiom would be but sounding brass, the shell without the egg.

Study of the original manuscripts of the great composers makes it seem that their idea was to let mere physical effort be as light as possible so as not to tire the mind. Many of their manuscripts are mysteries to us with their abbreviations and marks known only to the composers themselves. It seems their motto must have been something like this, "Preserve the idea by speeding the pen." That is why I think there should be quick methods of putting down musical ideas. Sometimes ideas we would like to retain are partially if not wholly lost due to this reason. However, there is this side to the question. Do not the best ideas persist even if forgotten for the time being? Here again I think that even the composer sometimes wonders how he ever accomplished the feat in preserving certain ideas which flit so capriciously through his mind. This seems to suggest another question. Is it not true the more we teach ourselves to concentrate the better will be our ideas, the fewer the waits for them, and the quicker their realization, given a good working technic?

FORM AND STYLE
What quality makes a composition live? Originality, might be the answer. But does

originality lie in the outer covering, or the inner meaning? Possibly in both, but the covering without the inner meaning is again vanity.

Now, as to the form opera assumes, should certain themes always, in the Wagnerian manner, announce certain personages? If this is true it seems to me its conception should be purely accidental or rather the music should dominate the idea. Definitely to label an actor at every entrance appears a stilted manner of procedure. The proper mood in the music at this time would seem the most vital, or a less obvious treatment of thematic material which would deal with the problem at hand rather than the mere personalities involved.

Opera is not a symphony or a symphonic poem, nor is it concert music. Display is also not a part of its character except as it portrays

the color scheme demanded by the text around which the music is woven. But it is a sincere expression quite distinct from other large forms. Then why write an opera which contains all the movements of a symphony and ending with a fugue or some other display of technical dexterity? The moods of the music and story alone should furnish all the necessary interest and the form will take care of itself. However, does this mean that opera is not a definite art form? No, but it is quite distinct from the rest. The musical idea conforms to the poetic form of the libretto. That is why the libretto should be good. Without form in drama how is a corresponding good form in the music possible? The question might arise as to how you would describe the opera form. Is it filled with recurring themes? Are these themes developed? The answer is "Yes" in both cases.

It is filled with recurrent themes unfolding and developing as the story unfolds and develops. Is the long and involved prelude a necessity to operatic form? Only in that

it prepares the listener for the mood of the opening scene and that does not mean that the material used should be the same or of the same mood as the opening scene, but rather the contrary; for as I have said, contrast demands the greatest attention. In *Yolanda of Cyprus* the music of the prelude is not repeated or hinted at until the last scene of the last act. In the first act it prepares the listener for the tragic events to come. In the last act it is used again, following the solution of the story, but this time it has the sound of complete understanding because of its quieter character and coming after a very stormy scene. This illustrates anew the matter of contrast. That the same idea with the same coloring should in the first act prepare one for the tragedy to come and yet in the last act "pour oil on the troubled waters" proves the assertion, I believe, that the position of an idea determines its effect by contrast. In nature the same scene would at dawn stir our hearts to expectancy, but at dusk make us introspective and moody. Were we to study successful operas for their attractive and living qualities we would find that very word "contrast" still leading the way.

OPERA AS A LIVING FORCE

It might come through unexpected events in the story or through incidental happenings, the sudden call of a trumpet, the silence, the hush after momentous experiences, the continued action on stage; all these things



keep the audience-mind awake to the sympathetic musical background which should ever carry the idea but not dominate to the point of obscuring the meaning, nor to the other extreme of backing out of the picture. Then again, how much does aria persist in the modern opera? Quite often people are wholly unconscious that an aria has been sung, probably due to the fact that it was woven into the scheme of the opera itself and while having importance as to theme, it was not preceded by the customary succession of chords and was interrupted by the perfectly natural trend of the story, which ruined the opportunity for continued applause which in turn would have broken the spell and made what follows seem unnecessary.

I am convinced more and more that until opera becomes real as spoken drama its popularity will not grow. This is always the argument which is heard against opera, from professional and amateur alike. But with due emphasis on the real, both text and music, opera should eventually become as popular in the United States as any form of the spoken drama and with the added resources of the talkie it should not only appeal to the musician, but also to the public at large. Musically speaking, the public is not surprised or shocked at things new as they were a few years back, but seem unconsciously to welcome the new because of its relationship to the life of today. Especially is this true of the younger generation. Modern dance music has adopted some of the new harmonic scheme as well as invented some rhythms of its own. It is this very desire for novelty and the desire to forget the past which has characterized all of the recent day music. Indeed this is not a bad habit, this looking into the future, for it should make for more optimism, for the mind either progresses or stagnates, and when it comes to the writing of music the composer should learn from nature and from humanity so that his ideas may be kept in motion and not begin and end within himself.

Early opera was no more stilted than early drama, but it seems that drama has progressed, while opera is just emerging from its former state. The fixed gesture is giving way to the natural movement, the old set scenery to the colorful, imaginative suggestions of a Robert Edmund Jones and present tendencies in choice of text point more to the poetic than the matter of fact practical libretto, which is built on an idea but lacking real poetic worth. It seems that when a composer wishes to write a song he chooses a poetic text with true word picture or dramatic fire but when selecting a libretto for an opera the plan seems still to persist that he use a sure-fire hit, regardless of the real artistic value of the text. The most successful and truly great operas have always been built on good librettos.

Then I have also heard this plea: "Take for your text such and such an American theme and you will live forever in the hearts of the American people." Nothing was said about who would care to write that kind of a libretto or theme nor generally was it thought a difficult problem to write one. Nevertheless I still persist in thinking that if the story or libretto is brimful of interest, the poetic picture complete, there should be no reason why an American should not be as privileged to use a theme which is not local as the composer across seas. The old and familiar saying that distance lends enchantment might also apply to the story which deals with unfamiliar people or of bygone centuries.

Perhaps that is what Wagner thought when he explored the worlds of mythology. For myself I would prefer the story, of yesterday or today, which deals with the human side of people, red-blooded, with all the faults and qualities common to humans. When they lived does not matter.

CLARENCE LOOMIS is the composer of *Yolanda of Cyprus*, which was begun in 1918 and completed only shortly before its premier in 1929, presented by the American Opera Company, of which Vladimir Rosing was director. The opera had



CLARENCE LOOMIS

its try-out at London, Canada, and Hamilton in October, 1929, which followed public rehearsals given in Magnolia, Mass. The American premier was on October 10, 1929, at Chicago, where five performances were given. The work was also heard in St. Paul, Peoria, Louisville (the home of the librettist, Cale Young Rice), Detroit, Cleveland, Buffalo, Toronto, Montreal and Quebec. Five performances in New York followed, and there were also presentations in Washington, Baltimore, and Richmond. Altogether twenty-five performances of *Yolanda of Cyprus* were given in the United States and Canada.—The Editor.

IN NEXT WEEK'S ISSUE:

THE ENGLISH SONG LYRIC, By Helen Redington

EUROPEAN ATMOSPHERE AND ART FOR AMERICANS, By Clarence Lucas

RECENT MUSICAL PROGRESS IN EGYPT

By HAROLD G. DAVIDSON

THOSE of us who have felt the mystic spell of Orientalism in the works of Occidental composers such as Amani, Cui, Rimsky-Korsakoff, Saint-Saëns and others have doubtless often wondered about the real Oriental music as it exists today in its native countries. Until recently, no printed scores by creative musicians of Oriental birth and residence have penetrated to



A. HEMSI

America. The reasons for this condition and something about the struggle of Orientals to win widespread recognition for their musical art will be set forth in this article by one of those many individuals who have been attracted by the romantic call of things far-eastern.

A small notice in a December number of the Musical Courier concerning a prize contest conducted by the Edition Orientale de Musique (located in historic Alexandria, Egypt) caught the writer's attention for the reason that he had been experimenting with a newly conceived theme of Oriental color and contour as a subject for development. The announcement stated that a prize of ten Egyptian pounds (about the same as English pounds in original value) would be awarded the winner who submitted the best Orientale for piano, of not less than six minutes duration. In corresponding with this publishing firm to learn more definite particulars about the contest, the writer formed an epistolary acquaintance with its interesting director, A. Hemi, and learned many things about the musical struggle going on in the Orient.

Since most of the material for this article has been derived from this correspondence

right arm. He was honored with several distinguished medals for military valor and to this day retains his rank in the Italian army with the privilege of indefinite leave of absence.

After the war Hemi returned to his native Orient, visiting Smyrna, Rhodes, Palestine and Egypt and finally settled in Alexandria. Oriental by birth and Italian by nationality, he has practically abandoned all Occidental music to devote himself exclusively to the study of folklore among the Oriental peoples. He has written a great deal on the subject of Oriental music both in the French and Italian languages; also many Oriental musical works some of which are published. In both departments he won considerable recognition, notably in the Orient.

In Alexandria Hemi directs a popular Conservatory of Music, a student concert orchestra, several choirs and his publishing firm to which he gives half of his time. Besides that he is the local correspondent for numerous journals and reviews in Oriental and other countries.

Once established in Alexandria, Hemi was soon confronted by rather formidable problems. Like many a young musician during the post-war period, he was heroically imbued with the idea of nationalism and aspired to be a leader in organizing the musical resources of Egypt for the building of a grand nationalist program. He soon discovered that the nationalist group of intellectual musical sheiks from the desert did not realize that their melodic and rhythmic treasures with nothing more than their usual thumping tom-tom accompaniment, would neither stir the indifference of the public nor awaken any serious interest for their peculiar art among the more enlightened musicians of Europe. That is to say, the native motifs and themes in their original primitive, raw and unadorned state would never attain the universality of interest and acceptance among other peoples of the earth which Mr. Hemi, with aspirations to compose and publish, particularly desired.

The Oriental musicians are ignorant of all harmonic laws, blissfully oblivious of the necessity of accompaniment (save the beating of drums) and totally innocent of polyphony and part-leading of any kind.

There are many modes in the music of the Orient, some so ultra-chromatic that they cannot be reproduced on the normal piano. But they do have some scales whose intervals lie within the scope of equal temperament. Hemi would have the native melodies, in the latter case, accompanied with Orientalized European harmony until the time comes when the Oriental musicians have learned to appreciate and use part leading and have created an Oriental harmonic system of their own using all the modes and playable on the quarter-tone piano.

Many articles contributed by Hemi to the welcoming columns of La Reforme, an Alexandrian daily, trace the advance of the na-

That apostle of Arabian music seemed to be an ideal personage for the task of work and sacrifice which he expends ceaselessly to preserve and advance the native music. According to Hemi's observations at the time, the club seeks to win wider recognition for their ancient art among other peoples of the earth without making any efforts on their part to learn something about the art of other peoples. Their attempts to interest noted European authorities in their "pechrev" and "taksim" have met with discouraging results.

The opinions of the foreign artists are often flavored with indifference, irony and even marked dislike. At such times the leader of the club, too sensitive to unfavorable criticism, feels that the twelve years of effort on the part of the organization have been for naught. It is then that Yacoub Bey's loyal followers, men of varying opinions, come to his aid and cheer him onward.

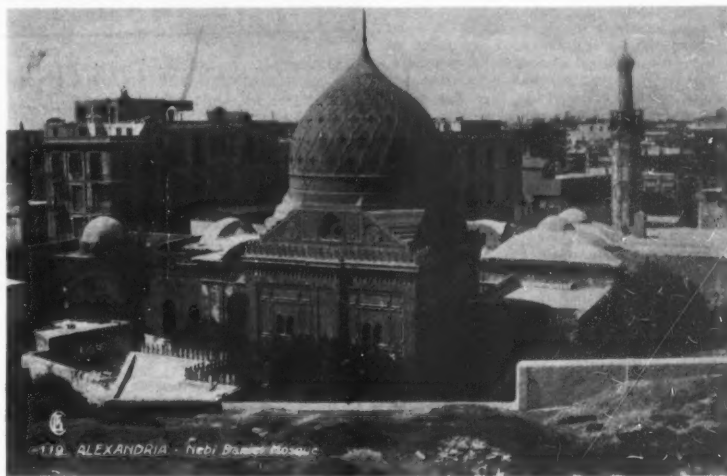
On the whole, Hemi found the outlook of the club rather limited. The objectives were not well defined. Many of the members were focusing solely on tradition. The chief aim of the younger set, facing backward instead of forward, had for its sole purpose the restoration of Egypt's sonorous material to the pristine grandeur of the times of the Khalifes. Hemi believed that the club should strive to learn more about the music of the Occident toward which they had been inhospitable, even hostile. He tactfully made suggestions for the

sonal by its simple Makam (mode) and Oussoul (rhythm) is eminently Oriental.

This event proved the necessity of polyphony and Occidental instruments for the purpose of addressing an international audience. It also proved that the old monodies, sung and played in unison by the "saz" (traditional instruments) in use since the remote days of Ahmed Kamel El Khoulay and Al Farabi are eventually doomed to oblivion.

Another interesting result of this flourishing activity is found in the case of Josef Huttel, a Czech composer residing in Alexandria. The composer of Six Images Egyptiennes is a gifted European artist. Having arrived in the land of a thousand legends, where the sun shines with such dazzling brilliance, Huttel's first impressions of the beauty around him crystallized gradually into such an obsession that he sought escape through composition. This haunting visual imagery was converted into a series of colorful instrumental designs each of which has for its center of gravity a popular Egyptian tune or else a musical pattern of decided Oriental cut. In Huttel's work we have the achievement of Orientalism by an Occidental composer. Huttel, then, is the opposite of Cheick Aly El Darwiche with his Longa. Huttel is travelling from the Occident to the Orient while Cheick Aly is making the reverse journey. This looks something like the merger which Hemi has advocated so passionately.

About January, 1929, Hemi is mounted on his charger and breaking journalistic lances triumphantly with some hard-headed



ALEXANDRIA—NEBI DANIEL MOSQUE

widening of the scope of the club, suggestions which were later to bear fruit.

In September of the same year, 1928, La Reforme published an article from the pen of Hemi which heralded with exultant joy some very hopeful signs in the land of the Nile.

With a grand flourish Hemi begins with the proclamation that the use of the Oriental motif must be the fundamental cell tissue from which the new music shall grow. He now feels that it will soon be nourished to a more vigorous state of health than it has ever known before.

He rejoices that the prelude to a new movement has already been heard (possibly marking the beginning of a real Egyptian musical art) and that the future of this evolution is assured by the enthusiasm of the members of this young school. Many European artists practising their profession in Egypt, men of incontestable reputation, are plunging into the stream and striving with success gradually to attract to Oriental music the sympathetic interest of the public. Much indifference and hostility are being broken down.

Hemi notes among the symptoms, first the introduction of certain Oriental pieces in the classical concerts of the Bonomi Orchestra at the San Stefano Casino and the Brunetti Orchestra at the Grand Trianon. Second, that the Club de la Musique Orientale at Cairo has abandoned with great tact and intelligence certain restrictions which are contradictory and incompatible with the demands of art. In other words, they have put Hemi's suggestions into practice.

Third, a most important step was made when a composition entitled Longa in the Oriental mode known as "Chahenaze" (The Courtesan) by Cheikh Aly El Darwiche and harmonized and orchestrated by Maestro Cantoni, was played by the San Stefano Orchestra under the direction of Maestro Bonomi. The composer of the theme was born and is living in the Orient and his melody expressing something truly per-

individuals in Cairo who claim that the solution to Egypt's musical problems is only to be found in the use of the Oriental piano. The Oriental piano is a keyboard instrument which can reproduce faithfully the ultra-chromatic Oriental modes by means of quarter tones. It has little black keys between those which are found on the ordinary piano. Without quarter tones the sonorous material of the Oriental peoples cannot be reproduced integrally, at least, not all of it. Now the advocates of this instrument claim that its previous lack retarded the evolution of Oriental musical art and that no harmonic system of accompaniment has ever been invented for the same reason.

Hemi does not agree with those contentions. He pointedly inquires, "What kind of music will be used on this instrument? Will it be the Taksim and Pechrev with the usual boring tom-tom accompaniment? Or a special kind of ultra-chromatic polyphony like that of Alois Haba, difficult to play and impossible to listen to?"

He calls attention to the fact that the Oriental composer with various means at his disposal has never even dreamed of harmony or part leading in his creations. Of course there are many Oriental modes containing the little quarter tone intervals. Still there are a number of these "makamat" which can be harmonized on the ordinary piano. The urge is lacking, one naturally infers.

Hemi points to the early European composers who also wrote melodies without polyphonic accompaniment. But the Europeans sensing intuitively the artistic need, through conscious effort and hard-earned artifice achieved counterpoint and harmony. After vocal polyphony had made great strides the instruments which came into being did the rest and the growth was fostered in the Roman Catholic Church. The Orientals have remained indifferent to the subject of accompaniment and have been prejudiced and hostile toward "Christian" polyphony. Hemi concludes that the previous

(Continued on page 38)



EGYPTIAN CONCERT

and a published collection of studies and polemics written in French by Mr. Hemi, it might be well to tell something about Mr. Hemi himself, a fighting leader in the musical life of Egypt.

He was born thirty-three years ago in Cassaba, a small city near Smyrna in Asia Minor. Attracted by music at a very early age, he was sent to Italy in 1913 to pursue his studies at the Milan Conservatory of Music where he remained five years, a period interrupted by one year's service in the Italian army during the World War. He rose to the rank of lieutenant in the infantry and was severely wounded in the

tionalist movement in Egyptian musical life during the past three years. In some we find him raging against ignorance and indifference; then again he is hopeful, enthusiastic, pushing his own views and cheering on other champions among his colleagues.

In an article dated April 20, 1928, Hemi describes a visit to the Club de la Musique Orientale located in Cairo. He tells of the Oriental magnificence of the clubhouse which he found in a picturesque quarter of the ancient city and housing a devoted group of distinguished native musicians who are working under the leadership of Yacoub Bey Abdul Wahab.

German Opera Featured by the Metropolitan

**Lohengrin, Tannhaeuser, and Haensel and Gretel Are Given,
the Last Two on Christmas Day—Other Operas Also Offer
Excellent Casts—A Verdi-Wagner Sunday Concert**

Lohengrin, December 21

Full of potency, arresting impetus, and musical meaning was this Monday evening presentation of Wagner's early but ever eloquent music drama. Artur Bodanzky seemed to have found renewed interest in the familiar measures, which is the way on occasions with those conductors whose labors of necessity are along the lines of incessant repetition. At any rate, the Bodanzky reading had intense perspicuity and pepiness, to which the orchestra, singers, and audience responded with eagerness.

Another feature that added fascination was the stage management of Alexander Sanin. He departed from some of the age old traditions in the handling of mass movements, made the chorus act with reality, and changed many of the habitual histrionic proceedings of the singers. The stage does therefore took on the semblances of truth and the characters became more than mere mechanical puppets. The time is ripe for such reinvigilating in all the operas at the Metropolitan.

It cannot be said that all of the singing at this recent Lohengrin was a model of perfect vocalism, but the general effectiveness of the performance atoned in large degree for the absence of melting tones and faultless pitch.

Maria Jeritza, a lovely vision as Elsa did the best singing of the cast in point of gratifying sound, and of course her portrayal of the virginal princess has long since become a famous delineation. Ivar Andresen, too, was highly satisfactory as the King, and Karin Branzell characterized Ortrud with sufficient malevolence.

Max Lorenz in the title role, often forced his voice and his intonation at times left much to be desired. Friedrich Schorr was the Telramund, and George Cehanovsky had the role of the Herald.

Wagner's music needs no new encomiums.

Madam Butterfly, December 23

Madam Butterfly was heard by a large audience on Wednesday evening with a familiar cast including Marie Mueller (as Cho-Cho-San) with a voice well suited to the Puccini score; Antonio Scotti, the Sharpless, and Giovanni Martinelli, the Pinkerton. It is good to hear the popular and masterful tenor in this role. He looks the part and always sings it admirably and with ample and artful tone. The rest of the cast was adequate and Bellezza served at the conductor's stand.

Manon, December 24

Lucrezia Bori, as the seductive title heroine of the Prevost-Massenet opera, with Beniamino Gigli as the infatuated and indefatigably romantic young lover, Des Grieux—need more be said to emphasize the fact that the Christmas Eve audience received a gratifying present of sumptuous song and compelling acting?

Bori-Gigli are ideal as the interpreters of a musical love story whose charm has not faded (even in these days of ultra sophistication) and the artist pair constitute an irresistible combination.

Messrs. De Luca (Lescart), Rothier (Des Grieux, Sr.), Bada, Cehanovsky, Ananin; and Mmes. Flexer, Egner and Donnell completed the cast. Louis Hasselmans conducted an especially spirited and appealing performance.

Haensel and Gretel—Pagliacci, December 25 (Matinee)

A Christmas matinee presented that oddly mated pair of operas, Haensel and Gretel and Pagliacci. It is appropriate of course to offer Yuletide entertainment dedicated to the juvenile element of the Metropolitan audience, and the Humperdinck work constitutes ideal musical fare for the juniors. Pagliacci, on the other hand, seems a little out of character, with what the tabloids call a "double murder"—even though in Haensel and Gretel there is an attempted and an actual killing, when the cruel old Witch is pushed into her own oven and burned alive. However, child psychology is such that the incident arouses delighted laughter from the young auditors.

The Humperdinck score was tunelessly sung and skillfully acted by Queena Mario as Gretel; Editha Fleischer as Haensel; Dorothea Manski as the Witch; Henriette Wakefield (Gertrude); Gustav Schuetzen-dorf (Peter); Dorothea Flexer (The Sandman), and Pearl Besuner (The Dewman). Karl Riedel was the conductor.

The Pagliacci cast brought Myrna Shallow as a pictorially alluring Nedda. Mar-

tinelli garnered lavish applause for his propulsive and affecting singing in the role of the broken-hearted mummer. The other characters were Giuseppe De Luca (Tonio), Alfio Tedesco (Beppe), and Claudio Frigerio (Silvio). Vincenzo Bellezza conducted.

Tannhaeuser, December 25

A Christmas night Tannhaeuser brought forth a familiar cast headed by Jeritza and Laubenthal, with a favorite singer of the Italian wing, Ezio Pinza, singing the part of the Landgraf Hermann in German for the first time in his career.

To mention the "debut" first, let it be recorded that Pinza achieved that difficult and unique feat for a son of the land of Dante—he sang in German with the same flowing ease and comfort which marks his singing in Italian. He made the part his own, proving once more the melodic grace and vocal practicality of the Wagner music.

Jeritza is always the same picturesque Elizabeth, an impressive vision, an adroit and intelligent actress, an unfailingly effective singer. Rudolf Laubenthal does a highly musical and distinguished Tannhaeuser, romantic and essentially Wagnerian. Friedrich Schorr sang Wolfram. Hans Clemens was a satisfying Walther.

Julia Claussen commanded the attention of the audience with her exceptionally authoritative and winning portrayal of Venus. Louise Lerch was the Young Shepherd; James Wolfe, the Reinmar; and Arnold Gabor, the Biterolf. Artur Bodanzky conducted.

Norma

Saturday matinees at the Opera always draw large audiences but on this occasion the house was thronged to capacity. The reason for the rush is simple to explain. Rosa Ponselle was singing the soprano role in Bellini's masterpiece.

Norma suits the Ponselle voice, art, and personality to perfection. She has the opulence of tone, the sweep of style, and the heroic stature and action to make a mellifluous and convincing character of the classical Druid priestess who sacrifices to religion as well as to love. Never has Rosa Ponselle sung and personified the role better, for she now masters all its musical and acting elements and rounded them out in every detail. The Casta Diva aria was a marvel of tonal fullness and richness and of agile and subtly finessed execution. That single song alone repaid the auditors for their presence, and the tremendous reception they gave the American soprano all afternoon seemed to indicate that they knew they were listening to one of the truly outstanding operatic feats of our time.

However, other interesting matters also claimed attention and heightened the festive spirit at this matinee. The Yuletide atmosphere prevailed; the performance was being broadcast and heard by millions of listeners; Luisa Tetrazzini, just arrived from Europe, was holding entracte receptions in her box; Gladys Swarthout, American contralto, effected her debut as Adalgisa; and the date of the performance—December 26—marked the hundredth anniversary of the

premiere of Norma, which first sounded its noble strains on December 26, 1831, at La Scala, Milan.

Miss Swarthout made an excellent impression with the warm quality of her vocalism, her reposeful phrasing, dignified histrionics, and general understanding of the nature and style of the Bellini music and story.

Giacomo Lauri-Volpi was the impassioned Pollione; Ezio Pinza gave a polished and pontifical version of the Arch Druid; Minnie Egner did an appealing and attractive Clotilde; Angelo Bada served adequately as Flavio. Tullio Serafin's baton effected a well knit ensemble of stage and orchestral performers.

La Gioconda, December 26

The intricacies of medieval Venetian intrigue as set forth in Ponchielli's La Gioconda held the Metropolitan stage on Saturday night. Leonora Corona, with generous vocal output, and much dramatic coloring, was warmly welcomed as the hapless heroine, and Gigli, as the object of her despairing love, revealed his customary masterful art and won his usual mead of applause. Julia Claussen was an appealing Laura, and Fania Petrova sang Cieca. Tancredi Pasero and Giuseppe Danise were the "villains" of the piece. The cast also had Alfredo Gandolfi, Giordano Paltrinieri, Louis D'Angelo and Pompilio Malatesta. The ballet was particularly effective. Vincenzo Bellezza conducted.

Sunday Night Concert

A Verdi-Wagner program was offered at the Metropolitan Opera Sunday concert. The former was represented by entire scenes from Aida, admirably performed by Maria Mueller, Frederick Jagel and Mario Basila, and Il Trovatore, with the same male artists and Elda Vettor, and excerpts from La Forza del Destino, Luisa Miller, Rigoletto and Ernani. The Wagner numbers were the aria and duet in Act I of Die Walkure, in which Miss Mueller and Max Lorenz rose to true lyric heights, the trio of Rhinedaughters from Götterdämmerung (Charlotte Ryan, Phradie Wells and Dorothea Flexer) the Preislied from Die Meistersinger, sung by Mr. Lorenz, and, for orchestra, the overture to Rienzi and Prelude to Act III of Lohengrin. Tancredi Pasero was the soloist in the aria from Ernani, and Louise Lerch teamed with Mr. Basila in Tutte le feste al Tempio, and the finale, from Rigoletto. All the artists were applauded to the echo.

New Dormitory to Be Erected for Students at Fontainebleau Municipal Gift of Land—French Government Contributes 600,000 Francs

A gift has been made by the town of Fontainebleau (near Paris) to the American Schools of Music and Fine Arts, situated in Fontainebleau Palace. The municipal donation is in the form of the free use for ninety-nine years of a tract of land for the erection of a dormitory. The French Government contributed 600,000 francs toward the new building, an additional 1,200,000 francs to be raised by subscription through the French and American committees of the schools themselves.

In addition to living quarters for seventy students, the dormitory is to have also a library and assembly and recreation rooms. Until the edifice is completed, students will be allowed to remain in the Fontainebleau Palace even though objections to their presence in the historic building were raised by chauvinistic French objectors last Summer. The administration of the schools is by the French Government and the instructors are French.

War in Vienna Music Academy

VIENNA.—There is war once more within the Viennese State Academy of Music. The faculty members have addressed a collective letter to Minister of Education, Dr. Czermak, in which they protest against the bureaucratic methods of the Ministry and notably against the person of Dr. Prüger, who deals with the affairs of the academy on behalf of the government. They inform the minister that they have collectively broken off all relations with Prüger and will not resume their intercourse with the government until he is removed. In newspaper statements the faculty accuse Prüger of sabotage in dealing with the affairs of the Academy, of dismissing prominent members on unjustified grounds and of frustrating the engagements of famous pedagogues.

P. B.

OPERAS PRODUCED BY GIULIO GATTI-CASAZZA

Compiled by William B. Chase (New York Times)

The Metropolitan Opera performances from 1908 up to and including the week of December 20 are shown in alphabetical order below with their first occurrence and final total in this period. There have been nearly 4,000 repetitions of 167 works, including novelties and revivals, while the company's weekly visits and Spring tours afield have added about 1,000 more, or a total of 5,000 performances under Gatti-Casazza.

Aida, Nov. 16, 1908.....	170	Madame Sans Gene, Jan. 25, 1915.....	14
Africana, March 21, 1923.....	30	Madeleine, Jan. 24, 1914.....	5
Amico Fritz, Nov. 15, 1923.....	3	Madonna Imperia, Feb. 8, 1928.....	5
Amore dei Tre Re, Jan. 2, 1914.....	37	Manon, Feb. 3, 1909.....	63
Amore Medico, March 25, 1914.....	4	Manon Lescaut, Nov. 11, 1912.....	48
Andrea Chenier, March 7, 1921.....	43	Marouf, Dec. 19, 1917.....	11
Anima Allegra, Feb. 14, 1923.....	9	Marta, Dec. 11, 1915.....	37
Ariane et Barbe-Bleue, March 29, 1911.....	7	Meistofele, Nov. 26, 1920.....	27
Armide, Nov. 14, 1910.....	7	Meistersinger, Jan. 22, 1909.....	83
Ballo in Maschera, Nov. 22, 1913.....	10	Mignon, March 12, 1927.....	18
Barbier von Bagdad, Nov. 7, 1925.....	5	Meistersinger, Feb. 28, 1919.....	14
Barbieri di Siviglia, March 25, 1909.....	60	Mona, March 4, 1912.....	4
Boccaccio, Jan. 2, 1931.....	8	Mona Lisa, March 1, 1923.....	6
Boheme, Nov. 21, 1908.....	151	Navarraise, Nov. 30, 1921.....	4
Boris Godunov, March 19, 1913.....	68	Norma, Nov. 16, 1927.....	18
Cambridge Pilgrims, March 8, 1917.....	5	Notte di Zoraima, Dec. 2, 1931.....	3
Carillon Magico (b), Dec. 2, 1920.....	5	Nozze di Figaro, Jan. 13, 1909.....	11
Carmen, Dec. 3, 1908.....	103	Oberon, Dec. 28, 1918.....	13
Cavalleria, Dec. 17, 1908.....	122	Oiseau Bleu, Dec. 27, 1919.....	12
Cena delle Belle, Jan. 2, 1926.....	8	Oracolo, Feb. 4, 1915.....	41
Cleopatra's Night, Jan. 31, 1920.....	7	Orfeo ed Euridice, Dec. 23, 1909.....	20
Compagnacci, Jan. 2, 1924.....	3	Otello, Nov. 17, 1909.....	18
Coppelia (b), Feb. 28, 1910.....	42	Pagliacci, Dec. 25, 1908.....	149
Coq d'Or, March 6, 1918.....	42	Parafal, Nov. 25, 1908.....	6
Così Fan Tutti, March 24, 1922.....	12	Pechours des Perles, Nov. 13, 1916.....	3
Crispino e Comare, Jan. 18, 1919.....	12	Pellice et Melisande, March 21, 1925.....	21
Cyrano de Bergerac, Feb. 27, 1913.....	2	Peter Ibbetson, Feb. 7, 1931.....	6
Dance in Place Congo (b), March 23, 1918.....	2	Petrushka (b), Feb. 6, 1919.....	15
Don Donatelli, Jan. 22, 1925.....	5	Pique Dame, March 5, 1910.....	2
Don Carlos, Dec. 23, 1920.....	11	Pique Dame, March 5, 1910.....	2
Don Giovanni, Nov. 29, 1929.....	10	Polish Jew, March 9, 1921.....	3
Don Pasquale, March 24, 1909.....	7	Prezioso Ridicolo, Dec. 10, 1930.....	4
Don Quichotte, April 3, 1926.....	5	Prince Igor, Dec. 30, 1915.....	9
Donne Curiose, Jan. 3, 1912.....	8	Prophete, Feb. 7, 1918.....	20
Egyptian Helen, Nov. 6, 1928.....	5	Puritani, Feb. 13, 1918.....	4
Elixir d'Amore, Dec. 25, 1908.....	31	Reine Fiammetta, Jan. 24, 1919.....	4
Ernani, Dec. 8, 1921.....	11	Rheingold, April 5, 1909.....	21
Eugen Onegin, March 24, 1920.....	7	Rigoletto, Nov. 28, 1908.....	88
Euryanthe, Dec. 19, 1914.....	5	Roi de Lahore, Feb. 29, 1924.....	5
Fair at Sorochintzy, Nov. 29, 1930.....	5	Roi d'Ys, Jan. 5, 1922.....	5
Falstaff, March 20, 1909.....	21	Romeo et Juliette, Jan. 13, 1911.....	43
Fanciulla del West, Dec. 10, 1910.....	34	Rondine, March 10, 1928.....	10
Faust, Dec. 5, 1908.....	20	Rosenkavalier, Dec. 9, 1913.....	49
Fedora, Dec. 8, 1923.....	14	Rossignol, March 6, 1926.....	7
Fidelio, Feb. 20, 1909.....	17	Sadko, Jan. 25, 1929.....	12
Figlia del Reggimento, Dec. 17, 1917.....	9	Samson et Dalila, Nov. 15, 1915.....	42
Flying Dutchman, Nov. 1, 1930.....	21	Schwanda, Nov. 7, 1931.....	4
Giara (b), March 19, 1927.....	4	Segreto di Susanna, Dec. 13, 1912.....	11
Gioconda, Nov. 15, 1909.....	73	Shanewis, March 23, 1918.....	8
Gioielli della Madonna, Dec. 12, 1925.....	9	Siegfried, March 27, 1909.....	50
Giovanni Gallures, Feb. 19, 1925.....	4	Skyscrapers (b), Feb. 19, 1926.....	11
Goetterdaemmerung, Dec. 10, 1908.....	46	Snegurotchka, Jan. 23, 1922.....	8
Goyescas, Jan. 28, 1916.....	5	Saint Elizabeth, Jan. 3, 1918.....	5
Habanera, Jan. 2, 1924.....	3	Sonnambula, March 3, 1916.....	3
Haensel and Gretel, Dec. 21, 1909.....	64	Stradella, Feb. 4, 1910.....	3
Heure Espagnole, Nov. 7, 1925.....	8	Sunken Bell, Nov. 24, 1928.....	7
Huguenots, Dec. 27, 1912.....	8	Suor Angelica, Dec. 14, 1918.....	10
Hungary (b), March, 1910.....	2	Tabarro, Dec. 14, 1918.....	10
Iphigenie auf Tauris, Nov. 25, 1916.....	2	Tales of Hoffmann, Jan. 11, 1913.....	32
Italiana in Algeri, Dec. 5, 1919.....	4	Taming of the Shrew, March 15, 1916.....	2
Iris, April 1, 1915.....	5	Tannhaeuser, Feb. 5, 1909.....	74
Jenufa, Dec. 6, 1924.....	5	Temple Dancer, March 12, 1919.....	3
Jonny Spielt Auf, Jan. 19, 1929.....	5	Thais, Feb. 16, 1917.....	33
Juive, Nov. 22, 1919.....	31	Tiefand, Nov. 23, 1908.....	4
Julien, Feb. 26, 1914.....	5	Tosca, Nov. 21, 1908.....	131
King's Heirloom, Feb. 17, 1927.....	14	Tote Stadt, Nov. 19, 1921.....	10
Koenigsinder, Dec. 28, 1910.....	30	Traviata, Nov. 20, 1908.....	87
Lakme, March 24, 1917.....	3	Tristan und Isolde, Dec. 23, 1908.....	90
Legend, March 12, 1919.....	3	Trovatore, Dec. 21, 1908.....	74
Lobetanz, Nov. 18, 1911.....	5	Turandot, Nov. 16, 1926.....	21
Lodoletta, Jan. 12, 1918.....	8	Verkaufte Braut, Feb. 19, 1909.....	23
Lohengrin, Nov. 20, 1909.....	103	Versiegelt, Jan. 20, 1912.....	4
Loreley, March 4, 1922.....	8	Vestale, Nov. 12, 1925.....	8
Louise, Jan. 15, 1921.....	15	Vida Breve, March 6, 1926.....	4
Lucia, Dec. 19, 1908.....	54	Vienna Waltzes (b), Feb. 4, 1910.....	1
Luisa Miller, Dec. 21, 1928.....	5	Vill, Dec. 17, 1908.....	4
Madama Butterfly, Nov. 19, 1908.....	143	Violanta, Nov. 5, 1927.....	4
		Walkure, Nov. 18, 1908.....	103
		Werther, Feb. 28, 1910.....	2
		William Tell, Jan. 5, 1923.....	13
		Zauberfloete, Nov. 23, 1912.....	33
		Zaza, Jan. 16, 1920.....	20
		Total.....	3,970

Chicago Opera Gives Parsifal

Wagner's Festival Play Presented by the Company for First Time in Several Years and Capacity Audience is Deeply Impressed—La Juive Sold Out for Raissa's Return—Popular Stars in Other Operas

CHICAGO.—After an absence of several years Richard Wagner's festival play, *Parsifal*, was revived by the Chicago Civic Opera Company and the manner in which it was presented to a packed house showed the vast improvement attained by our company since the days of the late Cleofonte Campanini.

To the present management, Conductor Egon Pollak, Stage Director Dr. Otto Erhardt and to every one of the singers, the chorus, and orchestra men go our unstinted praise. The performance as a whole was well nigh perfect and the religious spirit in which *Parsifal* was presented was reflected in the attitude of the audience which listened attentively from two o'clock when the per-

Virgilio Lazzari (in *L'Oracolo*), and with the lovely Mary McCormic and the well-voiced Charles Hackett (in *Gianni Schicchi*) was enthusiastically received.

LA JUIVE, DECEMBER 22

The Civic Opera House was practically sold out for the re-entry of Rosa Raissa, who sang the role of Rachel in *La Juive* in such glorious fashion as to cause her innumerable admirers to fete her enthusiastically. Raissa has come back in splendid fettle. The voice is as big, as stimulating as it was ten years ago when she was the queen of song in our company. It has retained all of its luscious quality without losing any of its phenomenal volume, but due to serious study she has gained greatly in her art. Her delivery, her poise, her understanding of the stage are other qualities that were much in evidence in the performance under review. The management of the Chicago Civic Opera may be happy that Raissa has come back as the Raissa of yore. She will be heard this season in many roles and no doubt will bring throngs to hear her.

This artist was surrounded by a uniformly good cast. The Eleazar of Charles Marshall is too well known to necessitate reviewing at this time. Suffice to say that he was acclaimed at the end of each of his scenes.

Princess Eudossia had in Leola Turner a fine exponent. After hearing this young American soprano in the title role in *Martha* and now as the Princess in the Jewess one may well predict a brilliant career for this deserving artist. She has voice and musical intelligence and in stating that she shared in the success of the night indicates that her work was justly admired.

Theodore Ritch sang well the role of Prince Leopold, but his acting left much to be desired. Mr. Ritch walked like a ballet dancer and he seemed ill at ease.

Chase Baromeo sang the music given to the Cardinal superbly. This young American basso holds his own among the scintillant members of our company, and his acting was as noble as his singing. His success had the marks of a personal triumph.

The smaller roles were well sung. The chorus sang with distinction, the ballet was fairly well executed, and the orchestra played well under the forceful baton of Emil Cooner.

The performance of *La Juive* should not have been given by the management in Italian. Nearly a century ago the *Halévy* opera was first performed at the Paris Académie. It was thus created in French. *Halévy* does not rank as an Italian composer and it has been said that in America, operas are rightly sung in the language in which they were first produced. The cast included only two Italians in the smaller roles. Baromeo, Turner and Marshall are Americans; Raissa and Ritch are Russians; Desire Defrere, a Belgian; Antonio Nicholich, a Pole. Thus, Sandrini and Benoni, as the Herald and Major Domo, respectively, were the only Italians. The opera was also billed as *The Jewess*, an English title. All the above named artists know French and have sung other operas in that language. Why also Italian and Italian tempi, which seems to be *adagio* here? We would like a more *presto* tempo to which French conductors have accustomed us.

Die Meistersinger, DECEMBER 23

Having only recently reviewed the performance of *Meistersinger*, nothing need be added regarding the work of Maria Rajdl, Sonia Sharnova, Rene Maison, Habich and Colcaire, except to report that the performance of Hans Hermann Nissen, who was entrusted with the role of Hans Sachs came up to the high mark already attained last year by this valuable baritone. Nissen has a mellow voice, luscious and velvety and it matched his jovial portrayal of the poet-cobbler of Nuremberg.

THE BARBER OF SEVILLE, DECEMBER 24

Christmas Eve at the opera was celebrated with the re-entry of Margherita Salvi, the Spanish coloratura soprano, who was heard as Rosina in Rossini's *Barber of Seville*. For the last few seasons Miss Salvi has established herself as a favorite here, a position she occupies with her usual modesty. Always well gowned, her song gives much pleasure; likewise, her personality and portrayal.

Tito Schipa was the Count Almaviva, a role which he has probably never sung so well nor acted with so much gusto as on this occasion.

Vittorio Damiani, who had made a successful debut as Germont, Sr., in *Traviata*, deepened the favorable impression as Figaro, a role which fits his vocal and histrionic resources to perfection. Damiani belongs to that category of singers who can claim

recognition as an actor. His voice is of lovely texture and used with marked ability. This new baritone will be with us for many years and his popularity will no doubt increase after each performance. As it was, he was applauded vehemently.

Vanni-Marcoux is as much at home in a comic role as when entrusted to portray a dramatic character. His *Basilio* is a study of the hypocritical and crafty music teacher which one would expect to find in a book of caricatures. The Don Giovanni of the lyric stage makes up as an ugly, thin, hungry Spanish priest of another century—one who feeds on the credulity of prosperous patrons. So comical was he that the audience was constantly amused.

Baccaloni was the Don Bartolo and as we have repeatedly mentioned, here is a buffo who has a good voice and this, at least to one auditor, added to the enjoyment of *The Barber*.

Smaller roles were well handled by Vieuille, Morelato and Claessens. Roberto Moranzoni brought out all the nuances contained in the score.

MARTHA, DECEMBER 26 (MATINEE)

Martha was repeated with the same quartet heard recently including Turner, Glade, Schipa and Lazzari. Frank St. Leger conducted.

LUCIA, DECEMBER 26 (EVENING)

Due to the exigencies of the press and the Christmas holiday, the review of the performance of Lucia is deferred until next week. On this occasion, Attilio Baggione made his debut with the company as guest artist. Margherita Salvi was the Lucia and Damiani, Ashton. RENE DEVRIES.

Menuhin Cancels Partner's Contract

LONDON.—A dramatic finale is reported to have severed the successful partnership between Yehudi Menuhin and his German accompanist, Felix Dyck. This apparently took place after a concert at Basle (Switzerland) for which the accompanist arrived late, the young violinist's father complaining that Dyck's "artistic temperament" gave continual trouble. J. H.

American Premieres on League of Composers' Program

The League of Composers announces a program of American Premieres to be given at the French Institute, New York, on January 10. The program: Piano Quintet (Louis Gruenberg); Trio for Flute, Bassoon and Piano (George Antheil); Sonata for Flute and Clarinet (Jean Carbon); String Quartet (Marcel Delannoy); Etude for Violin and Bassoon (Vladimir Dukelsky). The assisting artists will be Louis Gruenberg and George Antheil, piano; Georges Barrere, flute; Daniel Bonnard, clarinet; Adolph Weiss, bassoon, and the New World String Quartet.

Szymanowski III

ZAKOPANE (NEAR CRACOW).—Karol Szymanowski, the noted Polish composer, is

sojourning at this mountain resort for pulmonary sufferers. His condition is alarming to his friends. B.

No More Italian Opera Agents

In Italy the new so-called Consorzio went into effect on January 1. There now are no more agencies for Italian artists singing in Italy. Later foreign impresarios will be expected to have their dealings directly with the Consorzio. Over four hundred artists have already signed allegiance and the rest promised to join as soon as old contracts are finished. The situation however is very complicated as the large theatres are running according to old contracts and old régimes this season. S.

New Laurels for Audrey Farncroft

Audrey Farncroft, the young San Francisco soprano, has been singing the leading role in *Maytime* with the San Francisco Light Opera Company. Of her appearances Redfern Mason wrote in the Examiner: "We saw Audrey Farncroft blossom into a light opera sweetheart and blossom charmingly." George Warren in the Chronicle wrote, in part: "Miss Farncroft's Otilie was a charming performance vocally and in acting as well. . . . Her singing of the three duets with Scott were exquisite examples of lyric singing. The limpidity and purity of her voice are its greatest charms, and the sureness of attack and steadiness of tone add to the pleasure of the listener."

Gladys Mathew to Tour in Opera

Gladys Mathew, coloratura soprano, who recently returned from Europe after two seasons there, has been engaged in the United States by the Cosmopolitan Grand Opera Company for an extended tour of the East and Middle West. She will sing the roles of Marguerite in *Faust*; Gilda in *Rigoletto*; Juliette in *Romeo and Juliette*, and Nedda in *Pagliacci*. According to press reports from Italy, "Miss Mathew has a highly developed technique and grace of acting which, in conjunction with her beauty of voice, make for exquisite portrayal." Miss Mathew will open her season in Washington, D. C., during the week of January 4.

Women's Symphony Orchestra Opens Eleventh Season

J. W. F. Leman recently directed the Women's Symphony Orchestra in the first concert of its eleventh season in the ballroom of the Hotel Bellevue-Stratford, Philadelphia. Rita Orville, soprano, was the soloist. The orchestra, which is made up of seventy-five players, offered Beethoven's Second Symphony, the overture to Schubert's *Alphonso* and Estrella, Saint-Saens' *Marche Militaire* (substituted for a programmed Bach work) and three dances from Smetana's *The Bartered Bride*. Miss Orville sang the aria *Pace, Pace mio Dio* from Verdi's *The Force of Destiny*, and several songs. As an encore she added Martin Cole's *I Love You*.

Sigma Alpha Iota Installs New Chapter

Sigma Alpha Iota, national music fraternity, recently established its sixty-fourth active chapter in Fort Hays Kansas State College. This chapter, which is known as Alpha Pi located in Zeta Province, was installed by Gertrude Evans, of Ithaca, N. Y., national president; Mrs. J. M. Quinlan, of Portland, Ore., national vice-president; and Mrs. C. M. Sale, of Oklahoma City, Okla., national executive secretary.

The music department of this college was organized in 1914 by Henry Edward Malloy,

the present director. The college at present grants a bachelor of music degree and a bachelor of science degree with a major in music. The extra curricula activities of the department include concerts given by mixed choruses, band, orchestra and other vocal and instrumental ensembles, including an opera society which has given performances of *Robin Hood*, *Il Trovatore*, *The Daughter of the Regiment*, *Aida*, *Faust*, *The Passion Play*, *The Bohemian Girl* and *The Chocolate Soldier*.



CHAPTER OF SIGMA ALPHA IOTA

recently installed at Fort Hays Kansas State College, with installing officers. Back row, left to right: Mary Gayle Reece, Dorothy Bunt, Telka Kraus, Ernestine Fields, Helen Drake, Grace Olson, Lucille Felten, Wilda Claire McReynolds, Ida Marie Wickizer, Kathleen Northup, Helen Malcolm, and Josephine Hunt. Front row, left to right: Florence Wallace, Martha Wright, Mrs. H. E. Malloy, Opal Huxmann, Mrs. J. M. Quinlan, national vice-president; Gertrude Evans, national president; Mrs. C. M. Sale, national executive secretary; Dorothy Moran, Fern Lacey and Mary Reynolds.



FRIDA LEIDER,
as Kundry in *Parsifal*.

formance began, until six-eighths when the final curtain was rung down.

Reviewing the work of the singers in the order they were cast, it was mighty good to see and hear again Hans Hermann Nissen, the sterling baritone, who made his re-appearance on our stage as Amfortas, a role which he imbued with much nobility and beauty of tone. Chase Baromeo was strongly cast as Titirel. Alexander Kipnis was the Gurnemanz, in which he probably achieved his highest attainment since joining our company a few years ago. He sang gloriously throughout the afternoon. That this Russian basso has often been engaged at Bayreuth to sing Gurnemanz suffices to indicate that besides the voice, the mien, Kipnis has all the traditions. In this part he made the hit of his American career.

Rene Maison's *Parsifal* was the best, barring none, that our lyric stage has ever heard or seen. A serious student, Maison interprets the role to suit his own conception, which in every respect is correct. His stage presence was inspiring, likewise his singing.

Eduard Habich added to his reputation as a Wagnerian singer by giving a fine delineation of Klingsor.

Frida Leider's Kundry completely electrified her auditors. She, too, has often been called to sing the role at Bayreuth and she played and sang it consummately. Mme. Leider today occupies a place of her own in the personnel of the company and this position has been won solely through her art which is transcendent and rivals that of the operatic giants of yesterday.

Jean Vieuille made a great deal of the small part of the first Knight of the Grail, but it was Maria Rajdl as the first Flower Maiden who rose to attention in a part that generally remains unnoticed. She sang and acted delightfully and if the chorus and the other flower maidens did their work so well, they had in Mme. Rajdl a real leader.

Parsifal is to be repeated for the second and last time this season on January 10. Space will be given at the repetition to Egon Pollak, who conducted a flawless performance; to Dr. Erhardt, who had built beautiful pictures, and to all those who are unnamed in this review and whose work made possible a performance which was outstanding in the annals of our company.

TRIPLE BILL, DECEMBER 21

That popular triple bill—*L'Oracolo*, the ballet and chorus from *Prince Igor* and *Gianni Schicchi*, with Vanni-Marcoux the principal protagonist in both operas and well supported by Serafina di Leo, Coe Glade and

Grace Moore Discovers That a Concert Tour Can Be a Honeymoon Trip

An Intimate Glimpse of the Soprano and Her Husband, a Young Spanish Cinema Star

Grace Moore and her new husband had just come in from a Christmas shopping trip, and the Musical Courier representative had to wait in the green drawing room only a few minutes until Miss Moore, attractively slim in a red sports dress, came to greet her.

"Won't you have a cup of tea or something?" she asked with a smile. "My husband and I have been shopping for Christmas. You see there's not much time. I have been away filling thirty-one concerts between October and now, with the exception of five days in New York. We are to be here only a few days more and then away again! For we are spending the holidays in Santa Barbara, going on afterwards to Birmingham, Ala., where a friend has given us his shooting lodge for a vacation. Valentine loves hunting and as he has been trotting around with me on this concert tour, I thought it only fair to do something he enjoys."

Miss Moore's conjugal happiness is unmistakable. She likes to tell how she first encountered her husband on the deck of the Ile de France—the fleeting glance that started something each had never felt before. For two days they looked for each other without success. Then Miss Moore was to sing at the ship's concert. An invitation was sent to the handsome young Spaniard, Valentine Parara, to attend and also be a guest at the Captain's supper party afterwards. He accepted but did not show signs of recognizing Miss Moore, in evening gown and jewels, as the same girl of the promenade deck with the little sports hat pulled down well over her eyes. Later at the supper party he sat next to Miss Moore.

"Haven't we met before somewhere? In Paris?" he asked.

"No, I think not," she replied. "But maybe you have seen me in the movies?"

"What picture?"

"My first, my last?" she jested.

The sparring went on for a time and then Miss Moore told him where they had seen each other. Parara confessed that for two days he had looked for her, even going down to the second class. Their interest in each other was such that one by one the guests wandered off and left them alone . . . still talking. They had much in common and also discovered by that time that something strange had drawn them together. One seemed to be the complement of the other. The rest of the story everyone who reads a newspaper knows. They were married.

In her full life Miss Moore has had many beaux in all walks of life. But she is frank to say that her marriage completes her happiness.

"If I were a little further along in my career," she confided, "and Valentine wanted me to do so, I would give it all up and follow him to any part of the world. That's what he means to me! And when a woman meets that sort of man, it is her duty to do so. But, fortunately, he loves music. In fact he knows more about it than the average person. He is therefore in sympathy with my career. On my first big concert tour, which took us to the Pacific Coast, along he went. What fun it was both seeing America for the first time together! At my opening concert in Kansas City a funny thing happened. Valentine sent me an old fashioned bouquet. At the end of a group, the local manager came out and in presenting me with the bouquet explained that it was from my husband who was

hearing me in a concert for the first time. We were still honeymooning! You should have heard the applause. It kept up so long that Valentine had to come out and be introduced. More applause. Latin that he is, he acknowledged the reception with the gestures of a Toreador. So you can imagine we had a glorious time!



GRACE MOORE, HER HUSBAND, VALENTINE PARARA, AND MARIE DRESSLER

met in Hollywood recently, while Miss Moore was on her tour of thirty-one concerts.

"While in Hollywood plans were discussed for us to make a film together in the Spring. We are waiting to see what the conditions will be then and if we do not make the picture, we will go to Spain for a tour. You see, Valentine has to learn to speak English first. He is learning now and takes his pocket dictionary everywhere he goes. We usually speak French, but as I am anxious to learn Spanish, it is always a serious question what language to speak."

Miss Moore explained that her husband had made one picture, in Spanish, in Hollywood, but outside of that is not well known here. In Spain he is extremely popular. On her recent concert tour Miss Moore had excellent houses and was surprised to find how well people seemed to know her. This she feels is largely due to the pictures she has appeared in. Apropos of this, a concert (one of ten she will fill after the holidays) with Lawrence Tibbett somewhere in the East has been sold out for a year.

Miss Moore will make her first appearance of the season at the Metropolitan at the end of February. The new operas she sings this year are to be L'Oracolo and Pagliacci, and perhaps Louise. She is particularly anxious to do the latter role, having had much success in it in Paris. In her associations at the Metropolitan, she has been happy because everyone from Mr. Gatti down has been so kind.

Miss Moore admits she has had an exciting, thrilling life since the days she

trouped in vaudeville, sang in the Music Box Revue and then began to prepare for opera with Mariafioti. The writer remembers when the singer used to lunch at a little Italian restaurant on West fifty-second Street frequented by many of the Metropolitan Opera singers. In speaking of those days Miss Moore told the writer that she loved the atmosphere of the place and preferred it to lunching with friends at the Ritz. Her friends then thought because she laughed so much, she was not so seriously interested in an operatic career, and that her absences were due to a secret love affair. Keeping silent about her ambitions she studied assiduously. The maestri at the opera house will tell you that. In her

varied career, she is indeed happy though she still has a few more ambitions to achieve.

Grace Moore is intelligent, alive and natural. As enthusiastically romantic as she is about her husband, so serious and determined is she about her career. Her home reflects good taste—a real home to which she comes from her life of the theater with genuine eagerness.

Five Engagements for Szigeti in Two Days

Joseph Szigeti is scheduled to play five engagements in England next month. These are listed: January 22, 3:15 p.m., Tunbridge Music Society; 8 p.m., Queen's Hall; 9:30 p.m., soloist at the British Broadcasting Company's Busoni Memorial Concert; January 23, 3:30 p.m., Liverpool, Philharmonic Hall; 8:00 p.m., Manchester, with Bowdoin Chamber Music Society.

As already noted, Mr. Szigeti came to America from the Orient and began his tour the middle of October, playing with the San Francisco Symphony and in Berkeley, Carmel, Eureka and Vancouver. During November his concerts included Lincoln, Fort Wayne, Lansing, Lawrence, Greenwich, Syracuse, Providence and a New York recital at Carnegie Hall. December appearances were in Milwaukee, Appleton, Columbus, Indianapolis, Cincinnati, Omaha, Nashville, Newport News, Buffalo, and at

the Bagby Musicale at the Waldorf-Astoria, New York. Mr. Szigeti sailed for Europe on Christmas Day.

De Koos Issues Catalogue

The De Koos Concert Management of The Hague has just issued its catalogue for the 1931-32 season—eighty-one double pages, each pair devoted to a single artist, with photograph and excerpts from press notices. The artists listed include:

Pianists: Stefan Askenase, Anthea Bowring, Alexander Brailowsky, Leonora Cortez, Alfred Cortot, Carl Friedberg, Frans Goldenberg, Vladimir Horowitz, Jose Iturbi, Frederic Lamond, Josef Martin, Mischa Levitzki, Marcelle Meyer, Benno Moissewitsch, Frances Nash, Elly Ney, Ignace Paderewski, Sergei Rachmaninoff, Josefa Rosanska, Moritz Rosenthal, Magda Tagliafero, Edith Walton; pianist-composers, Abram Chasins and Geza Frid; two-piano artists: Stell Anderson and Silvio Scionti.

Violinists: Adolf Busch, Mischa Elman, Thelma Given, Cecilia Hansen, Jascha Heifetz, Bronislaw Huberman, Francis Koebe, Fritz Kreisler, Georg Kulenkampff, Yehudi Menuhin, Annie Mesritz, Nathan Milstein, Viola Mitchell, Albert Spalding, Sam Swaab, Henri Temianka, Jacques Thibaud, Cornelis Tromp, Kerttu Wanne.

Cellists: Judith Bokor, Horace Britt, Pablo Casals, Gaspar Cassado, Emanuel Feuermann, Charles van Isterdael, Carel van Leeuwen Boomkamp, Tibor de Machula, Enrico Mainardi, Gregor Piatigorsky.

Sopranos: Maria Ivoguin, Nina Koshetz, Dolores Roy, Alexandra Trianti, Ruth Welsh; mezzo-sopranos: Astri Hafstad, Dorothea Helmrich, Else Rijkens, Genia Wilkomirska. Contraltos: Ionia Durigo, Vera Janacopoulos, Emmi Leissner.

Tenors: Jacques Urlus; baritones: Eiler Lehn Schiöler, Dale Smith, Robert Steel.

Chamber music ensembles: Belgian Klavier Quartet, Calvet Quartet, Hague String Quartet, Kolisch Vienna Quartet, Lener Quartet, Poltronieri Quartet, Pro Musica Quartet, Roth Quartet.

Andres Segovia, guitarist; Yvette Guilbert, diseuse; Ludwig Wullner, diseur; Count Hermann Keyserling, philosopher; Vicente Escudero, dancer.

Orchestras: Berlin Philharmonic, Dr. Wilhelm Furtwängler, conductor; Paul Whiteman and his orchestra.

Onegin to Have Crowded American Season

Sigrid Onegin is returning to America for another crowded concert tour, including ten appearances on the Pacific Coast. The contralto's first New York recital of the season is in Town Hall, January 24. She recently appeared in Berlin in the title role of Verdi's Lady Macbeth.

Rita Orville Sings in Philadelphia

On December 14, at the Bellevue-Stratford in Philadelphia, Rita Orville, soprano, appeared as soloist with the Women's Philharmonic Orchestra of Philadelphia under the baton of J. W. F. Lehman. Miss Orville sang an aria from La Forza del Destino and four songs by various composers, accompanied by Marion Packard. She is reengaged for a similar concert next season.

Elsa Moegle in Jersey City, N. J.

Following the appearance as soloist of Elsa Moegle, harpist, at the concert of the Hudson County Swiss Harmony Society in Jersey City, the Schweizer Zeitung stated: "She has noteworthy musical expression and played with verve and fine poise." Miss Moegle has been re-engaged by the committee as soloist for another concert.



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Milwaukee Symphony Orchestra Experiments With New Seating Plan

Conductor Waller Believes His New and Original Arrangement Is a Great Improvement—Audience Likes the Innovation

MILWAUKEE, WIS.—A radical departure in the seating arrangement of orchestra players, producing what is considered by its originator an absolutely new symphony orchestra ensemble tone, was disclosed in the concert played by the Milwaukee Philharmonic orchestra under direction of Frank Laird Waller at Pabst Theater on December 13.

The traditional seating which placed violins entirely across the front and resulted in a mass tone predominated by violins was upset in the Waller arrangement. All the minor stringed instruments were placed to the conductor's left. The flutes and clarinets, the oboe and bassoons, etc., which formerly took a back seat among a forest of fiddles, were moved boldly forward and placed to the right directly in front.

The cellos were placed in the center, stretching straight back, blended with the tone of the bassoons next to them. The double basses, tympani, percussion instruments and brasses extended in a crescent around the back. Dr. Waller arrived at this arrangement only after long study and research into the problem of reproducing works.

"Works written since modern instruments have been added to the anciently constituted symphony orchestra, which included only strings and a few other instruments of limited color possibilities, require a new seating to achieve the effects sought," explained Dr. Waller. "The old seating produces an ensemble-tone representative of violins, and it is unbalanced because the first violins face the audience, the seconds, violas and so on are turned away. What is needed are musical effects which as a component whole reproduce the composer's so-called imagination tone colors, which now require a vastly wider variety and depth."

"A daring innovation," commented Dr. Liborius Semmann, musical leader, "but it appeared to have distinct advantages and will make hearing of some of the great symphonies a fresh adventure in musical appreciation."

"By stressing the woodwinds," said John E. Jones, leading banker and associated with the Arion Club, "Dr. Waller adds new in-

terest to an orchestra, no doubt, as well as emphasizing new tone values. The arrangement matches modern music with a modernistic placement of instruments, and if its tonal possibilities prove up to expectations, it may revolutionize the seating of symphony orchestras everywhere," asserted Carl Eppert, composer, leader of the Shorewood orchestra.

Without question the effect in the playing of Respighi's Roman Festivals was startling. A vividness of representation was achieved and a sharply cleft ensemble color. The seating arrangement emphasized two outstanding points of distinct advantage: achievement of a solid and unified basic tonal background, and a stressing of woodwinds in such way as to give interest to orchestral color and to comment-passages between wind instruments and strings. Future concerts must determine the rest.

Dr. John Erskine, New York novelist and head of the Julliard Foundation, was the soloist. He stirred his audience with a brilliant performance of MacDowell's concerto for piano and orchestra. Seven recalls were responded to and finally the distinguished amateur pianist was prevailed upon to add an encore, which brought further acclaim. A large and representative audience heard the concert.

J. E. McC.

Gennaro Curci Lectures on Italian Songs

Under the auspices of the Dante Alighieri Society of New York, Gennaro M. Curci, vocal teacher and coach, gave a lecture and concert devoted to Italian popular songs at the Casa Italiana on December 13. It is planned to repeat the program in January.

The artists assisting Mr. Curci were: Malda Fani, soprano of La Scala and the San Carlo in Naples; Ernestina Tomei, soprano; A. Tedesco, tenor of the Metropolitan Opera, and Alfredo Gandolfi, baritone of the Metropolitan Opera.

The program follows: Come Canta Il Popolo Italiano, G. M. Curci; Serenata Delle Alpi, E. Tomei and A. Tedesco; Gondoliera Veneziana, A. Tedesco; Il Grillo E La For-

mica and Il Maritino, A. Gandolfi; La Smorfina, M. Fani; La Donna Lombarda, A. Gandolfi; Ninin, M. Fani and A. Gandolfi; E L'Amor Mio and E' Andato A Scorgiornare, E. Tomei; La Bianchina, A. Tedesco; Er Passagallo, A. Gandolfi; Piuriur', Ti Vo' Sposa', M. Fani; Stornellata Romanesca, A. Tedesco; Fanciullo Appena and Ti Parlai D'Amore, M. Fani; Tu Nel Tuo Letto and A Far De' Sogni D'Oro, E. Tomei and A. Tedesco; Fenesta Vascia, M. Fani; La Luisella, A. Gandolfi; Fenesta Ca Lucivi, E Mo Non Luci, A. Tedesco; La Fiera De Mast'Andrea, M. Fani; Canzone Dei Carrettieri, A. Tedesco; La Siciliana and La Catanzarese, M. Fani; Alla Fontana and Sicuriddu Di Lumie, M. Fani; Canzuna Di Li Carritteri, A. Tedesco.

First Recital Is Given in Omaha's New Auditorium

Szigeti and De Magaloff Collaborate—Other Programs

OMAHA, NEB.—Joseph Szigeti, violinist, with the collaboration of Nikita de Magaloff, pianist, dedicated the new Joslyn Memorial to the purposes of recital music with their program given there last week under the auspices of the Tuesday Musical club. Developing a unity which seemed to approximate the limits of human possibilities, the two artists gave a performance of the Brahms D minor sonata notable for the exalted lyricism of its style; for the polished distinction of its phrasing; for the exquisitely controlled balance maintained between the two instruments. Fully as successful was the reading which the two performers gave to the sonata in G minor by Debussy, a work whose many changing moods and complete individuality of content were caught with rare penetration and faithfully reproduced. A third sonata on the evening's program was one for violin alone by Eugene Ysaie, the playing of which was emotionally and technically conceived. Aside from these larger works there was a largo by Veracini and the Mozart-Kreisler Rondo. There was also the glamour of a first performance, the work in question being an adaptation by Grunes of an Invocation from Stravinsky's Fire-Bird, and dedicated to Mr. Szigeti. Thoroughly violinistic in style, modern yet melodious, constantly pleasing to the ear, the piece made a fine impression. A Spanish Dance by De Falla-Kreisler completed the

printed program, though numerous encores supplemented the original list.

Luigi Palazi, formerly a tenor with the San Carlo Opera company, appeared in concert at the Brandeis theater assisted by Emily Davis, violinist. A voice of ample volume and sympathetic quality was disclosed by Signor Palazi, who interpreted several opera excerpts with complete grasp of their lyric and dramatic possibilities. There was also a well selected list of songs in Italian, Spanish and English, all evidently sung to the pleasure of the audience, which demanded frequent encores. Miss Davis gave a smooth and graceful delivery of violin numbers and was generously applauded for her efforts. Accompanists were Marie Kieny and Jean Duffield. The concert was sponsored by the Washington Lodge of the Degree of Honor.

The local chapter of the American Guild of Organists has arranged a series of concerts and recitals in connection with the opening of the Joslyn Memorial. J. H. Simms, organist and choirmaster, was placed in charge of the first week's programs and Martin Bush, organist and pianist, officiated the second week. A program of sonatas for piano and violin was offered by Mr. Bush in collaboration with Henry Cox, violinist. These events have been well attended.

J. P. D.

Otto Luening Completes New Works

Otto Luening has completed several new compositions. One of them, When in the Languor of the Evening, with text by J. Murray Gibbon, has been composed for soprano solo, mixed chorus, string quartet and piano. In addition, the composer's recent works include two anthems for chorus and organ. Mr. Luening, under the terms of a Guggenheim award, is spending the second year of his scholarship on Vancouver Island completing an opera, the score of which he expects to have finished this spring.

Recent performances of Mr. Luening's works include the programming of his Serenade, for three horns and strings, by Guy Harrison and the Rochester Civic Orchestra over an NBC hookup, and First Love, for soprano, harp and flute, at Paterson, N. J. Mr. Luening's sonata for piano and a piano piece, Stars, were used by E. Robert Schmitz for his master classes in Hollywood last summer. Several performances of the composer's works are planned.

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EASTMAN SCHOOL OF MUSIC

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Choral Performances Keep Boston Musical Fires Burning

Handel and Haydn Society Gives Messiah—Symphony Orchestra Offers Mozart's Requiem—Coming Events Attract Attention

BOSTON.—The concert halls in Boston are regularly dark in the period immediately preceding and during the holiday season, and this year is no exception. The concerts of the Boston Symphony Orchestra, sold out by the season in advance, go on, of course, oblivious of the calendar, except for minor shifting of dates. One or two other musical events—and the chronicle is complete.

The symphony program of December 18 and 19, was devoted entirely to Mozart's Requiem—the first time it had been played at a concert of the orchestra. The entire performance took a little more than an hour, yet there was sufficient music to satisfy all but a few grumblers. Of course, the Requiem remains controversial—you don't have to like it. Hearing it for the second time (it was played here a year or two ago by another organization) we were greatly impressed by its beauty.

The general reaction, on the part of the audience, was highly favorable to the work. Much of this is due to the performance under Mr. Koussevitzky, who outdid himself, as is usual when he has a chorus before him. The chorus, incidentally, was the Bach Cantata Club, and their extraordinarily fine singing was a tribute to their conductor, Dr. G. Wallace Woodworth. The weakest point in the presentation was the singing of the soloists, who were Gertrude Ehrhart, soprano; Marie Murray, contralto; Joseph Lautner, tenor, and David Blair McClosky, baritone. Miss Ehrhart was far and away the best, in the beauty of her voice, and in the intelligence and artistry of her performance generally, which had the Mozartean flavor.

HANDEL AND HAYDN SOCIETY GIVES MESSIAH

Another choral work, the eternal and (for this season of the year) inevitable Messiah of Handel, was presented on the following Sunday by the Handel and Haydn Society under Thompson Stone's baton. Non-Bostonians will probably be interested in certain statistics that the printed program carried: This was the 117th season of the Society; its 853d concert; the 162d performance by this organization of the Messiah since it first sang it in 1818. Yet the audience was large, indicating either that there are fresh listeners each year, or that the music is ageless, or both. Nor was the performance routine, as might have been expected. In fact, it seemed to us the best in several years. It is a long time since the People's Symphony Orchestra, which did the accompaniment, has played so sensitively even at one of its regular concerts. The chorus sang well, seemingly denying the ravages of time.

The quartet of soloists had a decidedly Boston color. Blanche Haskell, soprano; Elsie Lovell Hankins, contralto; Rulon Robison, tenor, and Ralph Tailby, bass, were all heartily applauded for their work by the audience. A particularly long round of applause followed the singing of the duet by the Misses Haskell and Hankins. Mr. Robison, by his excellent voice and artistic singing, inspired enthusiasm.

Meanwhile the only other concert of the week was transpiring at the Boston Art Club, where the Flute Players' Club, Boston's only active chamber music organization, was inaugurating its season. In a typical program, which included many novel and contemporary works, the artists, who included Dorothy George, soprano; Jesus Maria Sanroma, pianist; and several members of the Boston Symphony Orchestra, were cordially greeted for their excellent (by report) playing by a large audience.

COMING EVENTS

As with the concert halls, so with the conservatories and studios. Vacations are the order of the day, and there is little news. The floodgates will open up shortly after the New Year, for there are many attractive musical events listed. Among the forthcoming concerts at Symphony Hall on Sunday afternoons are Lawrence Tibbett on January 3, and Albert Spalding on January 17. Argentina will dance on January 9.

Later in the month George Gershwin will play his Second Rhapsody with the Boston Symphony Orchestra, the occasion being the premiere of the new work. At Jordan Hall, meanwhile, Esta Cantor, soprano, will sing an excellent program on January 5; and the New England Symphony Orchestra, under the direction of Raffaele Martino, announces a series of bi-weekly concerts beginning on January 27. The programs will be symphonic and operatic, and have been instituted to promote interest and aid in the employment of professional musicians throughout New England. Katharine Cunningham Gray will be the soloist at the first concert.

And all the time musical Boston pants metaphorically with anticipation for the fortnight of the Chicago Opera Company, beginning at the Boston Opera House on February 1. Advance subscriptions seem to deny the existence of an economic depression; the Boston Committee, which underwrites the expenses for two weeks, expects as good business as in the past, when \$200,000 has been taken in at the box office for sixteen performances within 12 days.

M. S.

Old Robin Gray Had Many Reincarnations

Tracing back the folk ballad, Old Robin Gray, which Walter Scott called the "Queen of Scotch ballads," to its inception early in the eighteenth century, Louise Arnoux,



LOUISE ARNOUX.

disease, at a "conference" given recently by the Alliance Francaise of Montclair, at the Woman's Club, showed its interesting transitions. It has been variously used as a ballad, as an opera, as a pantomime, as a Punch and Judy show, and as music for dancing street dogs. In French hands it fared better. Florian translated it into French verse. The melody inspired Lamartine's most beautiful poem. Andre Thouriet won his seat to the French Academy with his play, based upon it.

Louise Arnoux will appear in her annual concert on January 5 at the Barbizon-Plaza concert hall, New York, leaving immediately after this event for a transcontinental tour.

Walter Henry Hall Conducts Messiah

The University Chorus of Columbia University, Walter Henry Hall, conductor, gave their annual performance of Handel's Messiah in the Riverside Church, New York, on December 21. The soloists were Dorothy Greene, soprano; Ethel Wright, contralto; Allan Jones, tenor; William Edward Johnson, bass. There was a professional orchestra, and at the organ was Charles H. Doersam.

The University Chorus, which numbers

one hundred and twenty-five, revealed a strong and well-modulated tone, precise attack and unfailing response to Mr. Hall's direction. Miss Greene has a soprano of fine quality, well suited to the nobility of this music; Miss Wright was effective in the contralto parts. Mr. Jones marked the tenor role with excellence of tone and diction, and Mr. Johnson was equally successful in the baritone excerpts. The Riverside Church was thronged for this event, an audience of 3,000 being present. There were applications for 2,000 more tickets than could be supplied.

M. L. S.

Beethoven Featured on Seattle Orchestra Program Other Offerings Also Superbly Performed

SEATTLE, WASH.—Beethoven was the principal composer represented in the fifth subscription concert of the Seattle Symphony Orchestra. Conductor Karl Krueger chose the Pastoral Symphony for this program, much to the gratification of his audience. Mr. Krueger's discriminating taste has never been more in evidence than in his interpretation of this Beethoven work. From the first phrase of the opening movement, his fine feeling for the delicacies of shading which can be so easily overlooked were evident. The second movement of the symphony and the group of three movements played as one were other opportunities for Mr. Krueger to exhibit his understanding of Beethoven.

The second half of the program was opened with a stirring presentation of the Introduction and Fugue from Suite No. 1 (Tchaikowsky), which was followed by two Debussy tone poems, Clouds and Festivals. And finally, to balance a fine program, Mr. Krueger offered the Prelude and Finale from Wagner's Tristan and Isolde in a tense and dramatic manner. The concert was one of those which leave pleasant memories, and one which makes us regret the resignation of Mr. Krueger.

Sponsored by the Associated Students of the University of Washington, the orchestra was heard in a program featuring the Tchaikowsky Fifth Symphony. The Looking Glass suite (Deems Taylor) was also an outstanding number on the program and one which was enthusiastically received.

Music of Fun and Humor was the title of the fourth "Pop" concert, which included such numbers as The Sorcerer's Apprentice (Dukas), The Spider's Banquet (Roussel), and the Overture, The Barber of Bagdad (Cornelius), as well as short selections from Carpenter, Taylor, Strauss, Korchetoff, Liadoff and lastly Beethoven.

The fifth and final "Pop" concert was devoted to Music of Nature, beginning with the Vivaldi Autumn for strings. Malipiero was represented with his Impressions from Nature; Liadoff with The Enchanted Lake. Smetana, Debussy, Sibelius and Wagner were likewise included. One of the most interesting bits of light music of the program and of the season, was the Pick-Mangiagalli set of three miniatures for piano and orchestra, with John Hopper at the piano. The audience insisted that the final number, Elves, be repeated.

The Seattle Treble Clef Club, under the direction of Edwin Fairbourn, was heard in a program of choral numbers. Assisting on the program was the Seattle Treble Clef Club string trio, and Orpha Moser, accompanist.

Everhardt Armstrong, music critic of the Seattle Post-Intelligencer, gave an interesting lecture recently, the subject being The Function of Criticism.

Cecelia Schultz presented Jean Kantner, young baritone, in his farewell recital, December 15. Mr. Kantner is leaving shortly to continue his studies in Europe. The program was a splendid tribute to the excellent training this young musician has received at the hands of his father, Clifford W. Kantner.

Gertrude Weinziel, of the Cornish School dance faculty, gave a dance recital at that institution, demonstrating some of the Mary Wigman principles. Miss Winziel has recently returned from several years spent in study with many of the prominent dancing teachers of Europe.

By special request, Pro Musica presented Ernest Fowles, British lecturer, in a lecture on Modern Music. This was a return engagement for he had already given a series of lectures at the Cornish School this season, and was heard here last year as well.

Western Concert Artists League, a newly organized group for sponsoring concerts by artists on the Pacific Coast, presented Florence Beeler, contralto; Francis J. Armstrong, violinist and John Sundsten, pianist, local artists, while Elwin Calberg, pianist from San Francisco was also included on the program. There will be four other concerts this season, and a number of Seattle artists will be heard in cities on the Coast under this same management.

Orpha Moser and Myrtle Noble, two pianists of marked accomplishment, were heard

in a two-piano recital. Their program included Handel, Mozart, Schumann and Arensky.

Leopold, one of the younger violin teachers of the city, presented an unusual violin program, in which three talented child-violinists were heard to advantage.

The Amphions, The Orpheons, the Seattle Pacific College Chorus, and the Nordica Choral Club, have all been heard in concert during the past three weeks. Seattle is fortunate in having many people interested in this satisfying type of music.

J. H.

Recent Performances of Branscombe Works

When Gena Branscombe conducted the premiere of her own work at the New York Composers Day Concert of the New York Matinee Musicale, at the Hotel Plaza, New



GENA BRANSCOMBE.

York, The New York Evening Post's review read in part:

"The fine program was brought to a close by the first performance anywhere of three memorial pieces, 'Airmen,' 'Maples' and 'Youth of the World,' by Gena Branscombe. Miss Branscombe is president of the Society of American Women Composers. She not only writes her music but the text as well, and then conducts it. Another of her works, 'Pilgrims of Destiny,' was given its first performance before the Morning Musicale in 1927.

"The three memorial pieces are for women's voices, violin, cello, piano, trumpet and drum. There were nine singers and the new work was given a spirited rendition under the baton of Miss Branscombe. She must be considered as one of the foremost of women musicians."

Miss Branscombe is the composer of music for chorus, for chamber and full orchestra, and for solo voice. A recent interview with Marion Bauer, of the department of music, New York University, quotes Miss Bauer as considering Miss Branscombe as second only to Mrs. H. H. A. Beach in the ranks of American women composers.

Recent performances of Branscombe works include a concert December 17, of the Thursday Musical, at the Hennepin-Orpheum Theater, Minneapolis, Minn., when the program was devoted to numbers by three honorary members of the club, Miss Branscombe, Mrs. Beach, and Harriet Ware. The former's sonata in G minor for violin and piano was played from manuscript, and Aurora Berg sang three of her songs—The Morning Wind, I Send My Heart up to Thee, and Happiness. The following day, the MacDowell Club of Mountain Lakes, N. J., programmed Miss Branscombe's Hail Ye Tyme of Holie-days. Miss Branscombe arranged and directed the music for a Christmas program at the American Woman's Association, December 20. The AWA Players and choral group presented the Story of the Nativity, and included Miss Branscombe's In the Town, which was written to illustrate the pantomime.

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NEW YORK CONCERTS

DECEMBER 21

Beethoven Association Participating in the musical offerings of this evening at Town Hall were Rosina Lhevinne, pianist; Richard Crooks, tenor; Pierre Luboschutz, piano; Frank La Forge, piano; Maurice Maréchal, cello; Louis Persinger, violin. That list is enough to indicate the nature of the representative playing and singing heard on the present occasion.

Mme. Lhevinne, looking particularly fashionable and attractive as to gown and personal appearance, shone also in her art as exemplified in Mozart's B flat sonata, for piano and violin, and Haydn's G major trio, for piano, violin, and cello. Mme. Lhevinne's distinguishing pianistic traits are unfailing musicianship and rhythm, refined quality of tone, and secure, rippling technic. Precisely in the clear-cut music of the early classics, the performing virtues of Mme. Lhevinne were reflected with gracious effectiveness.

In the sonata and trio, Louis Persinger's authority, exact accentuation, and plasticity of phrasing, found a most happy medium. The trio had a firm tonal foundation and body through the ripe art and the grace of Maurice Maréchal's cello contributions.

A tenor of extraordinary abilities is Richard Crooks, for aside from his euphony and vibrancy of tone, he also shows how seriously and authentically he has communed with the great songs of the Lieder repertoire, which he delivers in altogether artistic and affecting style. He won prolonged plaudits with five numbers of Schubert's Die Schöne Müllerin (including Wohin und Ungeduld) and Schumann's Stille Thränen; Richard Trunk's Der Feind (a rousing dramatic performance); and Richard Strauss Die Nacht, Morgan, Ständchen, and Dem Herzen Ähnlich. Frank La Forge, that marvelous piano accompanist (playing from memory as is usual with him), garnered an individual ovation for his striking musical insight and his power to make his fine pianism an integral part of the publication as a whole.

Maurice Maréchal gathered laurels with a Lied by d'Indy (played in memory of the recently deceased composer); a charming suite by De Caix d'Herlevois (Paris, 1670) and the Debussy sonata for cello and piano. Maréchal has an especially ingratiating tone, unerring taste, and a brilliant technic. He put much vigor and versatility of interpretation into his Debussy pages. Pierre Luboschutz accompanied the solos expertly, and lent dignified and penetrative partnership in the sonata. Harold Bauer's Olympic aid was demonstrated in turning the pages for Mr. Luboschutz.

David Barnett This established pianist gave his fourth annual recital in Carnegie Hall before a cordial audience which this year had the opportunity of greeting the soloist also in the role of composer.

Barnett's two Interludes, op. 7, exhibited the strong individuality of the pianist's creative gifts, which while modern in the sense that he utilizes the armamentaria of modernity, are firmly planted on a classic foundation.

The analytical skill of the pianistic artist was made evident in his performance of the Brahms Variations on a Handel Theme. The B flat minor sonata of Chopin was delivered with considerable poetical feeling and warmth. Six Moments Musicaux by Schubert provided opportunity for the player's lyric flight.

All in all, Barnett again showed himself to be a performer of wide skill, with exceptional abilities as an analyst, and likewise a composer of superior musical and mental talents.

DECEMBER 22

The New York Sinfonietta

Quinto Maganini conducted his excellent chamber orchestra in the second of three winter concerts held in Town Hall. As before his program was devoted to seldom heard music. Mr. Maganini illuminated his sound and edifying readings with program notes addressed to the audience between numbers all of which were pertinent, witty and entertaining.

Cherubini's overture to The Portuguese Inn, a forgotten opera which at its first performance was pronounced a hopeless failure, opened the lengthy array. The overture is in Cherubini's usual manner, has lilting moments, but on the whole adds nothing to what we already know about this ill-fated master. More interesting by far was the section devoted to the Bach family; a Motet by J. M. Bach, Johann Sebastian's uncle and father-in-law; a Lament by J. C. Bach, another uncle; a canon for two flutes by Wilhelm Friedeman, the erring son of the Leipzig master; Andante from symphony in D

major by Karl Philip Emmanuel, who became the most distinguished of the twenty offspring; Allegro for strings by J. C. F. Bach, a son of Bach's second wife; Allegretto Piacevole by J. Christian, the English Bach (also of the second wife) and a Rondo from sextet by W. F. E. Bach, a grandson who died in 1845. Mr. Maganini's ensemble published all these with taste and ability. The Lament stood out conspicuously as the most deeply felt work and deserves consideration by our larger symphony orchestras. The Canon for two flutes and Rondo from sextet are unpublished works; the manuscript of the former resides in the State Library, Berlin, that of the latter in the British Museum, London. Mr. Maganini is to be commended for resurrecting music of more than archaic interest.

John Kirkpatrick, pianist, assisted in the playing of the concerto in F minor by the greatest Bach. Despite a certain hardness of tone, Mr. Kirkpatrick's reading was precise, traditional and vigorous. The Largo, however, was taken lethargically.

Three Perpetual Motions by Poulenc, arranged for wind and percussion by Maganini, added humor to the program. An American group of MacDowell, Stringfield, Burleigh and Skilton pieces, and Roses from the South by Johann Strauss ended a musical evening which for the many listeners was fraught with enjoyment and appreciation of the tasteful and highly praiseworthy playing.

Elizabeth Gilfillan Lute and guitar accompanied the songs and dances of Elizabeth Gilfillan, diseuse and dancer, at her recital in the Barbizon-Plaza salon. There were songs by Gounod, Schubert, Grieg, Lemaire, Brahms and Strickland. Helen de Witt Jacobs, violinist, assisted Miss Gilfillan and Ivan Eisenberg accompanied her at the piano.

DECEMBER 23

Philharmonic Orchestra While Arturo Toscanini was doing his final packing preparatory to boarding a midnight boat for Europe several hours later, the Wednesday evening Philharmonic Orchestra concert at Carnegie Hall saw one of his guest substitutes, Vladimir Golschmann, wielding the baton in place of the vacationing director. Golschmann, who had been heard in New York previously with the Swedish Ballet (1923) and the defunct New York Symphony Orchestra (1925) now leads the St. Louis Orchestra and attracts a large following in the Missouri metropolis.

For his Philharmonic debut, the visitor chose a French-Russian-Polish program of strictly modern works: Suite in F, Roussel; Two Gymnopédies, Satie (orchestrated by Debussy); Firebird Suite, Stravinsky; Triptyque, for string orchestra, Tansman; Nuages and Fêtes, Debussy; and three dances from The Three-Cornered Hat, de Falla.

It is evident that with such a list, Golschmann wished to emphasize chiefly his qualities of brilliance, colorfulness, and virtuosity as a conductor. In that endeavor, the thirty-eight-year-old exponent of the baton succeeded most effectively.

With incisive rhythm, sharp accentuation, full sense of detail and climax, Golschmann made the lively scores tell brightly and often exciting stories. He failed here and there in what the experts call "line" and "unified sweep," but the general clarity, energy, brightness and picturesqueness of the interpretations and the attractiveness of the music itself won hearty response from Golschmann's hearers and they gave him a highly gratifying reception justifying his many bowing acknowledgments.

What Golschmann could do with a Beethoven, Brahms, Mozart or Haydn symphony or some of the classical overtures, it is impossible to guess, nor does the conjecture belong in the present review. For his opening performance he understandingly chose mediums designed to gain quick recognition and success for the conductor, and that course shows Golschmann to be a resourceful tactician of the baton. Also, the modern field is the domain in which he has won most attention, his Parisian concerts of a few years ago stamping him as an ardent and authentic disciple of the music of today.

In appearance, Golschmann is slight; in manner, he is physically mobile, with many gestures and some crouchings not unlike those of Toscanini.

The Roussel music is thin melodically but beautifully scored. Satie's little conceits are enhanced by the lovely Debussy orchestral dress. Tansman's composition has a tuneful basis, is fresh, cleverly made, and bears the stamp of original and aristocratic musical fancy.

There is no doubt that his audience liked the Golschmann performances mightily and admired also the precision, willingness, and

wide mastery of tone and technic displayed by the eminent orchestra.

Paul Kochanski and John Erskine

At the Juilliard School of Music the second of the series of chamber music concerts was given on Wednesday afternoon by Paul Kochanski and John Erskine. Erskine, who was presented as "a well-known amateur" and Kochanski, who is certainly one of the outstanding professionals of our time, played in a manner which proved that Mr. Erskine's amateurism would not shame a professional, and showed Kochanski to be an "amateur" in the truest sense of the word—a lover of all that is finest in music. The two performers succeeded in blending their styles so as to give impressive and inspiring readings of works of the greatest masters of the sonata—Bach, Mozart and Beethoven. They were enthusiastically applauded by a large and musically intelligent audience.

DECEMBER 26

Charles Naegele To put it in Charles Naegele's way, "It's Christmas, and we're altogether," so his recital at Washington Irving High School, the third of the subscription series, was festive and neighborly in a Christmas sort of way, and the audience was close to him in thought and feeling even before they rushed to the stage at the close of the concert to hear encore after encore.

Frank's Prelude, Chorale and Fugue; a group of Debussy; a Liszt transcription of Chopin's song, Ma joie (one of the limitless encores) were mediums for the poetry, eloquence and fine coloring which make Naegele's playing the artistic and completely satisfying thing it is.

Bach-Saint-Saëns, Beethoven, Liszt and others of the musical nobility were also listed on the Naegele program.

DECEMBER 27

The English Singers Town Hall housed a large audience on Sunday afternoon for the final New York recital of the English Singers. The program included Christmas motets and carols, madrigals, ballets, folk songs and traditional songs. As on former occasions the inimitable art of this sterling group of musicians was duly appreciated and applauded and resulted in the usual number of repetitions and encores. Apparently and wisely the New York public never seems to get enough of the ministrations of the English Singers, and they could easily give a weekly sold-out concert in the metropolis throughout the entire season.

New York Philharmonic Vladimir Golschmann, the conductor of the St. Louis Symphony Orchestra, bade farewell to New York on Sunday afternoon when he conducted his closing concert with the Philharmonic Orchestra at Carnegie Hall.

The program, with the exception of the Cesar Franck symphony (also played on Saturday evening) was the same as at Golschmann's initial concert on Thursday. His interpretation of the symphony was warmly felt, vivid, vigorous, and tasteful in phrasing and balance of tone. Applause, both after the symphony and at the end of the program, recalled Mr. Golschmann many times.

Victor Chenkin Songs of Pierre Jean de Beranger, and Gypsy, Caucasian, Hebrew and Ukrainian numbers formed the program at the Guild Theatre which displayed the familiar art of Victor Chenkin, singing actor.

Mr. Chenkin's delineations were as usual expertly studied, deeply felt and convincingly projected. He captures the imagination and complete attention of his listeners by his superb acting, picturesque costuming and, not least, the fine quality of vocal presentation. His capacity audience responded enthusiastically to all the offerings. Mois Zlatin played accompaniments of never-failing accord to the diseur's colorful characterizations.

OTHER CONCERTS OF THE WEEK

The annual Critics' Concert took place at The Barbizon-Plaza, New York, on De-

HAND-PICKED OPERA AUDIENCES

(From the New York Times, December 27.)

With the reopening of the Nice Opéra a set of new rules was introduced for the first time. They forbid admission once the opera has begun; standing room, and encores. After the first performance the new director, Constantin Bruni, stated that "in Nice we will no longer run opera for post-war millionaires nor for chauffeurs. We do not want the patronizing presence of so-called fashionables, nor the rowdiness of the mob. If we can so arrange matters, we will not sell a single seat in this category." These statements are called "unmusical" by the local papers.

ember 29, and will be reviewed by Charles L. Wagner in next week's issue.

Southern Mountain Songs, New School for Social Research, Tuesday evening, December 22.

Japanese Writer Here to Interview Musical Celebrities

Eigo Kato, of Tokio, Japanese writer, who has spent the past year in European countries interviewing composers and other musical celebrities for newspapers in Japan, arrived in New York on the Bremen last week. Mr. Kato is in the United States to interview Lucrezia Bori, Lily Pons, Levtzki, Kreisler, Elman, and a score of others. He will remain in New York until March.

La Forge-Berumen Students in Recital

Students from the La Forge-Berumen studios gave a program at the Bowery Mission, New York, on December 17. Jeanne Winchester, soprano, opened the program, accompanied by Sibyl Hamlin. Miss Winchester has a voice of richness and clarity which she produces with ease. Helen Dalby, soprano, sang numbers in Italian and German. Miss Dalby's voice is clear and of sympathetic quality. Florence Misgen, soprano, revealed a voice of large proportions, pleasing and well controlled. Neva Chinski, soprano, who sang a group in Italian and English, has a voice of wide range and rich tone coloring. Alexander Mirsky, basso, contributed miscellaneous songs. Beryl Blanch played excellent accompaniments, as did Miss Hamlin. M. S.

Another Orchestra Engages Julia Peters

Julia Peters has been engaged as soloist for the Pennsylvania Symphony Orchestra's concert in Philadelphia on January 10, Henry Hadley conducting. Miss Peters has been requested to sing the Leise, Leise aria from Weber's Der Freischütz. The soprano recently appeared with the Manhattan Symphony Orchestra at the Waldorf-Astoria, New York.

Kelberine Concertizing in Europe

Alexander Kelberine, pianist, sailed recently for another European concert tour, the initial recital of which is an appearance at the Royal Academy of St. Cecilia in Rome.

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Philadelphia Orchestra Presents Program Chosen by Popular Vote

Features Brahms and Wagner at Later Concert—Haensel and Gretel Draws Capacity Audience

PHILADELPHIA, PA.—The Philadelphia Orchestra, Leopold Stokowski conducting, gave one of the most popular programs of the season before capacity audiences, December 18, 19 and 21, as this was the first "request program" chosen by public vote. In previous years there has been one request program, given at the final concert of the season, but last spring at the closing concert Dr. Stokowski spoke briefly and humorously of the excellent choice made by the audience, and suggested that it choose two programs this season. Much applause greeted the suggestion, and the present program is the result.

Strange as it may seem, two symphonies were selected—Cesar Franck's symphony in D minor, heading the list, and Brahms' symphony No. 1 in C minor coming next, followed by Wagner's Vorspiel and Liebestod from Tristan and Isolde.

In all of these, Dr. Stokowski's interpretation and his control of the orchestra matched his reading of the scores. Particular mention must be made of the beautiful solo work done by Max Weinstein, English-horn soloist, in the Allegretto of the Franck symphony and of Marcel Tabuteau, oboe-soloist, in the andante of the Brahms.

Dr. Stokowski spoke briefly after the Brahms' symphony, urging more of the audience to "vote," when given an opportunity to indicate a choice in programs. He also thanked the audience for selecting, for him and the orchestra, such beautiful music to play. After the performance of the Wagner excerpt, he was recalled many times by the unusual enthusiasm.

ORCHESTRA PLAYS BRAHMS AND WAGNER

Leopold Stokowski selected and conducted an impressive program for the concerts of December 26 and 28. Only two composers were represented, but they were powerful enough to dominate any concert—Brahms and Wagner. The Brahms symphony No. 3 in F major formed the first half of the program and three excerpts from Wagner's Götterdämmerung the last half.

Conductor and orchestra gave clarity to themes, counter-themes and developments. The mighty first and last movements of the symphony were powerfully contrasted with the lyrical second and thoughtful third.

In the Wagner numbers the three excerpts, Siegfried's Rhine Journey, Siegfried's Death, and Brünnhilde's Immolation, were arranged so that one led directly into the other. They were played without pause. These held the audience to the last note, and drew forth enthusiastic applause which recalled Dr. Stokowski many times.

PHILADELPHIA GRAND OPERA COMPANY

The Philadelphia Grand Opera Company gave its annual matinee performance of Humperdinck's fairy opera, Haensel and Gretel (in English), followed by the ballet spectacle, Die Puppenfee, by Josef Bayer, on December 19, in the Academy of Music, before a crowded house consisting largely of wide-eyed children.

Paceli Diamond and Natalie Bodanskaya appeared in the title roles most successfully. Their voices were well suited to the parts and blended excellently in the duets. Nelson Eddy, as Peter, did fine singing and enunciated clearly adding greatly to the enjoyment of the hearers. Marie Edelle was also splendid as Gertrud, the Mother, both vocally and dramatically. Edwina Eustis, as the Witch, was recalled many times after the scene in front of the Witch's house. Ruth Carhart and Edna Corday as the Sandman and Dewman were also pleasing.

The performance of Die Puppenfee was equal in all respects, the staging and lighting effects being especially lovely. It was beautifully danced and extremely effective.

Some of the principal parts were taken as follows: Abrasha Robofsky as the Toy-master; Doris Wilson as Little Girl with Broken Doll; Stella Clausen as Baby Doll; Eleanor de Bueno as Gollywog; Jack Potteiger as Jack-in-the-box; Dorothy Littlefield as Marionette; Douglas Coudy as Prince Charming; Catherine Littlefield (premiere danseuse) as The Fairy Doll.

Others in the cast were Frank Davenport, George Southern, Frank Colker, Nicholas Popov, Margaret Miller, Charles Hubbard, Kathryn McIlhenny, Cupie Wolff, Henrietta Conrad, Sylvia Rosenbaum, Florence Campbell, Lucille Bremer, Dorothy Rendelman, Harold Taub, Mildred Kahl, and the corps de ballet.

Sylvan Levin, conducted both performances with a fine artistic understanding.

Special praise also is due Wilhelm von Wymetal Jr., stage director, and Caroline Littlefield, ballet mistress.

There was no lack of spontaneous applause, bespeaking the success of the two presentations.

Motette Choir of Philadelphia in Concert

The Motette Choir of Philadelphia, Perley Dunn Aldrich, conductor, recently gave its first concert of the season in the First Unitarian Church, Philadelphia. The majority of the numbers were sung a capella, although for a few piano accompaniment was used. The chorus offered music by Vittoria, Parise, Fisher-Dvorak, Nathaniel Dett and

others, as well as an Old Flemish love song, an Irish folk song, a fourteenth century Latin hymn and Mr. Aldrich's setting of Crossing the Bar. Charlton Lewis Murphy, violinist, was the evening's soloist. His accompanist was Gladys E. Johnson, while Barbara Roy was at the piano for the choir. The Motette Choir is composed of twenty-one selected voices. They give two concerts each season.

Philadelphia to Hear World Premiere

Grand Opera Company Also to Give Verdi's Othello

The second half of the Philadelphia Grand Opera Company's season, which opens on January 7 with Tosca, includes a world premiere, to be conducted by Leopold Stokowski on March 31, details of which will be released in a few weeks. There will be, as already announced, a second performance of Richard Strauss' Elektra. Another feature is the revival of Verdi's Othello. The title role of Lohengrin serves to present a tenor new to Philadelphia: Rene Maison, of the Chicago Civic Opera Company. John Charles Thomas returns to the company on January 7 in the role of Scarpia in Tosca, and is to be heard several times throughout the second half of the season. An American opera debut will be that of Nino Martini, twenty-six year old Spanish-Italian tenor, who makes his first appearance with the company as the Duke in Rigoletto. The major part of the productions during this period are to be conducted by Leopold Stokowski, Fritz Reiner and Eugene Goossens.

Bach Choir Organized in Philadelphia

Dr. Henry Gordon Thunder is the musical director and conductor of the Philadelphia Bach Choir, recently organized in that city. Mrs. R. Linwood Martin is executive director. The chorus was formed with St. Paul's Church Choir as a nucleus and lists sixty members from many of the leading choral bodies of Philadelphia. Rehearsals have been in progress since early fall for a performance, January 21, of Bach's B minor mass at the Penn Athletic Club, Philadelphia. The work is to be given in complete form with prominent soloists and an orchestra of forty members from the Philadelphia Orchestra.

Wragg Compositions Played

Russel Wragg, the American composer-pianist, and Faith Vilas, poet and reader, were engaged by the Columbia County Historical Society for their annual concert at Roosevelt House, New York, last week. The artists presented their Ballads by Candlelight. The ballads and shorter poems are by Mrs. Vilas and the piano settings by Mr. Wragg, the whole done more in the manner of chamber music than of the conventional readings to music. An audience of several hundred members and friends attended. Their next engagement is at the Waldorf-Astoria, New York, for the New England Society.

Deering to Come to United States

Henri Deering, American pianist, until recently in Europe, will give concerts throughout the United States. He arrives on January 5. Deering will give his first concert at the Ogontz School in Philadelphia, January 13. Mr. Deering also will play with the Cincinnati Orchestra, under Eugene Goossens, February 5 and 6 and is to appear in a joint recital with Germaine Schnitzer in the Kilbourn Hall Series, Rochester, N. Y.

New Jersey Orchestra in Concert

The New Jersey Orchestra, Rene Pollain, conductor, opened its season on December 7 with a concert in the High School Audi-

SPECTRAL OPERA BOX

PARIS.—The best box (with nine seats and a retiring alcove) at the Opéra Comique is hardly ever occupied, much to the financial regret of the executives. It appears that in 1781 (reign of Louis XVI), the Duke of Choiseul sold to the Italian Comedy a plot of land on which to build its theater, with the proviso that the choice box was to belong to the Choiseul family in perpetuity, even if the Italian Comedy changed its name, location, and proprietorship. The Italian Comedy became the Opéra Comique and now belongs to the French Republic, but there are still some Choiseul heirs and not being opera enthusiasts they use the bequeathed box only on rare occasions. There have been several lawsuits by Opéra Comique managers at various times, to break the embarrassing arrangement but in each instance the courts have upheld its legal validity.

torium, Orange, N. J. Josef Lhevinne was the soloist. The program comprised a Brahms symphony, Liszt's piano concerto in E flat, and the overture to Weber's Der Freischütz. There was a capacity audience, which greeted orchestra and soloist with enthusiasm. The North Jersey Courier said: "I doubt if music lovers of this community have had a half-dozen opportunities in a generation to indulge as deeply in the sheer joy of good music, capably performed, as we who were at last night's concert had."

Ithaca College Students Present The Gondoliers

ITHACA, N. Y.—The Gilbert and Sullivan operetta, The Gondoliers, was presented recently by students of the music education department of Ithaca College in the Strand Theatre. There were nearly one hundred in the cast. Joseph Lautner, director of opera, was in charge of the music; Walter C. Roberts, dramatic director, in charge of the acting, dances and stage department; Jay Fay, head of the band and orchestra branch of the college, trained the orchestra; Albert Edmund Brown superintended the entire production. Archelaus Chadwick executed the stage sets in artistic fashion. The presentation was the result of two months of rehearsing.

No phase of the popular operetta was slighted. The choral work, the dialogue, the dancing and the staging were woven into an effective finished product which won enthusiastic applause from the audience and hearty commendation in the Ithaca press. Rehearsals start shortly for the spring opera, The Pirates of Penzance. Last year the college revived Iolanthe, and the present Gilbert and Sullivan series is in response to many requests from members of last season's audience. R. B.

New Cantatas for Bethlehem Bach Festival

The 1932 Bach Festival in Bethlehem, Pa., offers seven cantatas, all new to Bethlehem except The Heavens Laugh, the Earth Itself Rejoices, which was sung in the old Moravian Church there in 1903 and 1905. Six of these cantatas are for chorus and solo parts with orchestra. One is for contralto, with instrumental obligato.

Friday afternoon, May 13, four cantatas will be sung: O God how grievous is the woe; The New-born Child; My Soul Doth Magnify the Lord, and King of Heaven, Come in Triumph. The evening cantatas are: Great David's Lord and Greater Son; the cantata for contralto, Soul and Body Bend Before Him; and The Heavens Laugh, the Earth Itself Rejoices. The following day the Bach Choir sings the complete B minor Mass for the twenty-fifth time in Bethlehem.

Fauchald, Leslie, Jones, Baer in Messiah

Nora Fauchald, soprano; Grace Leslie, contralto; Allan Jones, tenor, and Frederic Baer, baritone, were the soloists engaged by the Community Chorus of Orange, N. J., to sing The Messiah under Harry Barnhart's direction on December 17.



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Eugene Goossens Gives a Christmas Program

Marechal, Soloist With Symphony Orchestra

CINCINNATI, O.—Maurice Marechal, cellist, was the soloist with the Cincinnati Symphony Orchestra at last week's pair of concerts and won the unstinted praise of the discriminating audiences. He was practically unknown to Cincinnati but made a profound impression, the audience expressing itself in vociferous applause.

Marechal played the cello solo of the concerto for cello and orchestra in B minor (Dvorak). His tone had warmth of color, richness of beauty and emotional quality. He displayed technical equipment, superb musicianship and artistry, all theatrical effects being happily omitted. In every respect Marechal won a richly deserved ovation.

Eugene Goossens, director of the orchestra, planned a singularly beautiful program for this pair of pre-Christmas concerts. Not content with offering so worthy a soloist, he provided music that had a Christmas spirit and holiday flavor. Programmed were Overture, Carneval (Dvorak); Two Minuets and Scherzo from Serenade in G (Brahms); Tone Poem, The Redemption (Franck) A Christmas Pastoral (Manfredini); Polonaise from the Suite Christmas Eve (Rimsky-Korsakoff); and to give added pleasure he closed with an excerpt from Die Götterdämmerung.

On the whole, the spirit of Christmas pervaded the entire program. M. D.

Bavarian State Support of Opera

Through the courtesy of Baron von Franckenstein, the Musical Courier is in receipt of the annual Almanac of the Bavarian State Theatres, a handsome one hundred page brochure filled with inter-



Photo by Muller-Hilsdorf

CLEMENS FREIHERR VON UND ZU FRANCKENSTEIN.

esting data and pictures referring to the plans for the 1931-32 season and for the Munich Wagner and Mozart Festivals of next Summer. Most of the information has already been published in the Musical Courier but the summarization in the Almanac was a comprehensive understanding of the extensive operatic and theatrical activities undertaken by the Bavarian State and so intelligently and successfully presided over directorially by Baron von Franckenstein.

Milstein Returns in January

Nathan Milstein, Russian violinist, who comes to this country in January, made forty-six European concert appearances between October 6 and December 20. The violinist opens his American tour in concert with the Pittsburgh Art Society, January 5. He will play in Wheeling, January 7, and give a recital in Carnegie Hall, New York, January 12. He will fulfill twenty engagements between that time and April, including appearances in Havana, Cuba, on March 1 and 4, with the Cincinnati Symphony Orchestra on March 11 and 12, and with the Chicago Symphony Orchestra on March 22.

Ruth Shaffner's Activities

Ruth Shaffner, soprano, appeared in recital at the Waldorf-Astoria, New York, under the auspices of the Canadian Club on December 6, singing songs of Carrissini, Strauss, Marx, Edwards, Beach and Wise, with Mrs. H. H. A. Beach at the piano for her own songs. December 16, Miss Shaffner appeared before the Musician's Club, at the Waldorf-Astoria, in songs of American composers, including Kramer, Hadley, Branscombe, Wise, Edwards, and Beach. Mrs. Beach again accompanied for her own songs, and they gave as encores Mrs.

Beach's settings of Browning's, Ah, Love, But a Day, and The Year's at the Spring. December 8, Miss Shaffner was heard in a performance of The Messiah at the Union Theological Seminary, under Clarence Dickinson. She was heard in another performance of the Messiah in Passaic, N. J., on December 20.

Whiteman Concert at Metropolitan

Paul Whiteman will present a symphonic jazz concert for the benefit of unemployed musicians in the Metropolitan Opera House, New York, February 28. Rudy Vallee will appear as guest conductor.

Whiteman, leading an augmented orchestra, will introduce to New York audiences Ferde Grofe's new Grand Canyon Suite in a style which will recall the conductor's initial performance of Rhapsody in Blue at his first concert in Aeolian Hall in 1924. The orchestra also will play a special arrangement of Gershwin's descriptive piece, An American in Paris.

The concert has been arranged by the National Broadcasting Company in cooperation with Joseph N. Weber, president of the American Federation of Musicians. The Metropolitan Opera Company is contributing the use of the opera house. Proceeds will go to the fund for unemployed musicians now being raised by musical organizations throughout the country.

Two numbers, specially arranged for the program, will be sung by Vallee. He and Whiteman have planned a novel arrangement for the seating of the orchestra.

Kraeuter Both Solo and Ensemble Artist

Karl Kraeuter is an artist who has overcome the musical tradition that a violinist must be either a virtuoso or an ensemble player. During the past summer he completed his ninth season with the Elshuco Trio and the South Mountain Quartet. When the summer ensemble programs were over, the young violinist appeared in solo recital at Jordan Hall, Boston. The Boston Post, reviewing this recital, remarked that Mr. Kraeuter is "as worthy a soloist as he is an ensemble player." The Evening Transcript: "His technical proficiency of wrist and finger was increasingly apparent. He missed not an accent; neatly contrasted the points of contrapuntal contact. . . . His accents had bite; his climaxes really came off." The Herald stated that Mr. Kraeuter "revealed himself to be a violinist of marked technical proficiency and notable elegance of style."

The artist continues as first violinist with the Elshuco Trio in New York this season, and also is filling a number of solo engagements in American music centers.

Fourteenth Year of Free Mannes Concerts

New York will have its fourteenth year of free symphony concerts under David Mannes at the Metropolitan Museum of Art on Saturday nights in January. This series is donated by John D. Rockefeller, Jr., who, since 1920, has contributed the cost of the January programs. Mr. Mannes has conducted the concerts since 1919.

Symphonies to be played this season include the Tchaikowsky fifth, January 9; Cesar Franck's symphony, January 16; the Jupiter of Mozart on a program with the fantasy, Hamlet, by Tchaikowsky, on January 23; and the Brahms second symphony, January 30. Several favorite numbers, introduced at the concerts of last year, will be repeated this season. Mr. Mannes will introduce each program with a Bach chorale. Explanatory lectures on the programs will be given by Thomas Whitney Surette in the Museum's lecture hall on Saturday afternoons.

Norden Offers Christmas Music Service

The First Presbyterian Church, Germantown, Pa., of which N. Lindsay Norden is organist and music director, presented on December 20 a musical service dedicated to Christmas. Frederic Cook, violinist, and Edna Phillips, harpist, were the soloists. Music for violin, harp and organ comprised Godard's Berceuse, Ysaye's Reve d'Enfant, and a trio by Mr. Norden, Arietta Graziosa. There was also Mr. Norden's composition, The Prayer of a Little Child, for the same instrumental combination and soprano voice. The choir's offerings included Parker's cantata, The Shepherds' Vision; The Magnificat; a Bach chorale and several Christmas hymns.

Horowitz Wins Ovation in Detroit

DETROIT, MICH.—Vladimir Horowitz recently made his third appearance as soloist with the Detroit Symphony Orchestra. He was featured in Rachmaninoff's concerto No. 3 in D minor for piano and orchestra, and won applause amounting to an ovation. Mr. Horowitz has a technic as unobtrusive as it is unfailing, and his playing is unmarred by any empty display of sensational

mechanical facility. His gifts are of a more subtle order, and it is with the beauties of the music and their projection that he concerns himself.

Ossip Gabrilowitsch led the orchestra in his wonted masterful style. Besides the concerto, there was the Chaconne by Bach-Middelschulte for string orchestra and organ, and Elgar Enigma Variations. B.

The Past Year One of Activity for Karin Branzell

Karin Branzell, now in her tenth season at the Metropolitan Opera House, fulfilled a number of important engagements in Europe prior to arriving here. When she left



Photo © Mishkin

KARIN BRANZELL

these shores last February, she went to Berlin for performances at the Staatsoper, singing Venus first and then other Wagnerian roles. She had nine performances to her credit within two weeks. Among these was Kundry in Parsifal under Blech.

At the conclusion of that season Mme. Branzell went to Bayreuth. She sang her six performances in the Ring there. Between the two cycles of the Ring, she had a ten day vacation during which she motored to Switzerland with her sister. After Bayreuth she went to Sweden for three weeks to visit her family.

Back to Berlin she went again for added engagements. While in that city she was a guest of Crown Princess Cecile and sang an informal program which included Brahms, some Swedish songs and a Samson and Delilah aria.

Mme. Branzell finishes her season at the Metropolitan the early part of 1932 to return to Germany for opera performances. April and May will find her singing for the first time in several years at the Stockholm Opera, where she is scheduled to interpret Ortrud, Amneris and Carmen. She will also fulfill concert and radio engagements in Sweden.

Jonás Artist-Pupil in Memphis

Alberto Jonás, teacher, received the following telegram regarding the piano recital recently given in Memphis by Eugenia Buxton, one of his artist-pupils:

"Eugenia Buxton received one of the greatest ovations ever accorded an artist in Memphis; played magnificently throughout program, playing four encores to a sold out house."

The Memphis Commercial Appeal devoted a whole column of praise to performance of the young pianist, and prefaces it with the following heading: "Miss Buxton Wins Concert Ovation—Young Pianist Exhibits Power, Style and Appreciation in Performance."

Foreign News In Brief

New Grand Opera

BERLIN.—"Requiem" is the name of the libretto and score just finished by Max Brand, composer of Engineer Hopkins. T.

Haydn Reprinted

LEIPZIG.—A new issue has been made by Peters Edition of six Haydn sonatas for two violins and pianos, not printed since 1770. The master wrote the works between his thirty-first and thirty-fourth years. L.

Wetzler Broadcast

RIGA (LATVIA).—H. H. Wetzler's Assisi Legend for orchestra was broadcast here by the Rundfunk station. Wetzler is an American composer and conductor now living in Cologne, Germany. D.

Choral Music in Scotland

EDINBURGH.—Two Scottish choral organizations, the Edinburgh Royal and the Glasgow Choral Unions, have recently given notable performances. Of chief interest were Constant Lambert's Rio Grande, Balfour Gardiner's News from Whydah, Bruckner's Te Deum and Mendelssohn's First Walpurgis Night—the two last sung by the Glasgow Society. W. S.

Respighi Novelty

ROME.—The first performance in Europe of Ottorino Respighi's Metamorphoses of Modi recently took place at the Augusteo. The work was well received. Other novelties on the same program were two preludes by Bach, arranged for strings by Pich-Mangiagalli. Bernardino Molinari conducted. Respighi's composition had its world premiere in Boston last year. V.

Emmy Krueger's Farewell

ZÜRICH.—In the full zenith of her powers, Emmy Krueger has bidden farewell to the opera stage and concert platform, with a Lieder concert here and an appearance as Sieglinde. R.

A Grecian Earn

ATHENS.—The big event of the fall season at the Olympic Theater has been a gala performance of Madame Butterfly with the Japanese soprano, Tamaki Miura, who drew a capacity house. She was fêted by royal and diplomatic circles. S.

American Singers in Egypt

CAIRO.—The Italian season at the Reale will include a few interesting works, Linda di Chamounix (Donizetti); Crispino e la Comare (Ricci); Matrimonio Segreto (Cimarosa); Samson and Delilah, and a good run of standard works. Not a single new opera will be heard. The two prima donne are Clara Jacobo and Franca Somiglia, both Americans. S.

De Sabata for La Scala

MILAN.—Announcement has been made that Victor De Sabata (the composer) has been asked in the name of the new Council and Maestro Trentinaglia, the general director, to return to La Scala. He will resume his old place, directing his conception of Tristan and Isolde. S.

Fire Closes Opera

BOLOGNA.—A de luxe edition of Parsifal was given at the Teatro Comunale with Italy's Wagnerian tenor, Isidor Fagoaga, in the title role. Unfortunately no more opera can be heard here for a while as a stage fire recently did havoc to the stage properties, thereby ending a prosperous season. S.

(Continued on page 31)

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Famous Musical Travel Impressions Recorded

Rimsky-Korsakoff's Spanish Kaleidoscope and Mendelssohn's Italian Journey on Discs—Florent Schmitt Conjures the Viennese Spirit—More Lily Pons, Richard Tauber and Lotte Lehmann Records—Belated Release of Eroica Symphony by Mengelberg

By RICHARD GILBERT

Strangely enough three sets of records emanating from two companies this month have to do with the travel impressions of three composers: Rimsky-Korsakoff's *Capriccio Espagnole*; Felix Mendelssohn's *Italian Symphony*; Florent Schmitt's *Viennese Rhapsody*. To make the affairs of greater international significance an English orchestra plays the second work, a Parisian symphonic organization does the first and last. And all the recordings have this much in

study is enough in itself to interest the musically inclined—especially when applied to fireworks of this order.

Regarding this amazing registration I would like to point out the following notable examples of reproduction: the tympani at the end of the initial Alborado; the French horns at the beginning of the first variation and again the solo horn (*f* and then muted) as it follows the first English horn prominence in the same movement; the scale passages of the flute as side one concludes; especially the instruments of percussion and the harp in the return of the Alborado material (full orchestra). The fourth movement, entitled *Scena e canto gitano*, offers many problems to the microphone, admirably solved in this instance, such as the opening drum roll and brass fanfare and the beginning of the luscious waltz introduced by side drum, tympani and harp and, joining presently, the woodwinds. This waltz movement grows in brilliancy, Rimsky lays the color on thickly, concocts instrumental designs of the utmost ingenuity, and our loud speaker detaches all with fidelity and considerable volume.

The interpretation of Wolff is vigorously spirited. The same orchestra's reading of Chabrier's *Scherzo Valse* occupies side four and makes a fine coupling.

Reproduction of the above order distinguishes the Lamoureux Orchestra's playing of Florent Schmitt's *Viennese Rhapsody* (No. 90212). This is also a work of an exuberant and highly colored nature. Musically it is hardly superior to the pyrotechnics of the *Capriccio*. Admirers of Ravel's *Valse* might like it; yet in these days of economy would one wish to buy two works of such identical inspiration?

Columbia

Sir Hamilton Harty and his superb Hallé Orchestra give us a recording of the *Italian Symphony* (No. 4 by Mendelssohn, in A major) which will do much toward establishing in America the reputation of this Manchester organization. Here is the first set of Mendelssohn's Italian impressions to be released domestically; it precedes, I believe, publication by the Columbia company in England. Masterworks Set No. 167.

The *Scotch Symphony*, number three in the list of Mendelssohn's five works in this form, was issued a year or so ago, played by Felix Weingartner and the Royal Philharmonic Orchestra, in Masterworks Set No. 126.

It has been said that the Italian symphony, op. 80, answers the description of its title in less degree than does its predecessor, the *Scotch*. There is little attempt at local color, only the reflected impressions of a visit to Italy made in 1830. However, the last movement has a characteristically Italian finale. Here the composer uses the furious rhythm of the saltarello, one of the most ancient of Italian dances dating from the sixteenth century. The two saltarello themes are finally combined with a tarantella figure and the lengthy development contains at this juncture a dance figure of whirling ebullition.

The recording is of the sort remarked of the Hallé's *Hungarian Rhapsody* No. 12, previously reviewed: clarity of contour, good

volume and depth and singularly excellent presentation of the Manchester Free Trade Hall acoustics.

Columbia has a timely release in records of Lotte Lehmann's singing of two Lieder: Schumann's *Widmung* and Wagner's *Schmerzen*. The accompaniment is supplied by an orchestra conducted by Frederick Weissmann. Record No. G-4059M.

Mme. Lehmann makes her New York debut in Town, Hall January 7. Like Richard Tauber she will have many friends on hand to greet her, admirers who have come to enjoy her invisible art through the medium of her many phonograph records (German Odeon). Nineteen songs are announced on Mme. Lehmann's advance program; of these she has recorded nine.

Lately Lily Pons seems to be filling coloratura classifications in the Columbia catalogue intensively. Gilda's aria, *Ah, ce nom* (Caro nome), from *Rigoletto* and *On m'appelle Mimi* (*Mi chiamano Mimi*) from *La Bohème*, sung by Mme. Pons, may be had on record No. G-9047M. The excellent orchestral accompaniment is conducted by G. Cloëz; the singing is in Pons's best manner.

Recent domestic publications of Tauber records are: *Sehnsucht* (Tosti) and *Abschied* (Leoncavallo) record No. G-9046M; *Adieu! ein wenig Sterben* (Tosti) and *Liebesfreud—Liebeslied* (Martini) record No. G-4059M; *Still wie die Nacht* (Bohm) and *Es muss ein Wunderbares sein* (Liszt) record No. G-4055M. Upon counting the discs, both 10- and 12-inch, made by Richard Tauber for the German Odeon Company, I was amazed to discover that they number 150.

Willem Mengelberg and the Philharmonic-Symphony Orchestra's recording of Beethoven's *Symphony No. 3* in E flat (*Eroica*), in the current Victor list as Album M-115, is no improvement on either Brunswick's or Columbia's registrations of the same work. Recorded in the fall of 1929, during Mengelberg's last season in New York, the discs are not unusual either for reproductive or interpretive qualities. On the other hand, there is nothing particularly undesirable about them.

Minneapolis Delighted With Eugene Ormandy

Youthful Conductor of Symphony Orchestra Wins Many New Friends—Other Concerts

MINNEAPOLIS, MINN.—The present tale of music in the Twin Cities is the story of Eugene Ormandy's success as conductor of the Minneapolis Symphony Orchestra. There are many other concerts, of course, concerts of both low and high degree, but on Friday nights and Sunday afternoons, Northrop Memorial Auditorium is the Mecca of thousands—the auditorium seats nearly five thousand. And these concerts are a series of triumphs for this youth who holds in his memory all the scores played—even the Beethoven Concerto for violin and orchestra in D major played so superbly by Adolph Busch at the sixth symphony concert. No less superbly was the orchestral accompaniment played.

At this same concert Bach's *Brandenburg Concerto No. 3* opened the program, then the concerto. After the intermission came *The Sorcerer's Apprentice* by Dukas and Stravinsky's *Suite from the ballet, The Fire Bird*.

A delightful evening of original songs was given by William Lindsay of the Department of Music of the University of Minnesota. Mr. Lindsay's melodies sing spontaneously, they are lyrically conceived, gracefully outlined. Texts animate his melodic invention, and he builds accom-

paniments of rich texture,—not bold, not daring, but fanciful, fresh, glowing. Three singers, Agnes Rast Snyder, contralto; Gertrude Luzzi, soprano; George Stump, tenor, ably interpreted the seventeen songs, an easy task with the composer at the piano.

The University Symphony Orchestra under the leadership of Abe Pepinsky attracted an audience of three thousand persons to Northrop Auditorium. Goldmark's *Rustic Wedding Symphony* and Beethoven's *Egmont Overture* comprised the program. This large student organization is making steady progress under Mr. Pepinsky's direction.

The seventh symphony program was without soloist. *Symphony No. 1* of Brahms; Till Eulenspiegel's *Merry Pranks* by Strauss, and his waltzes from *Der Rosenkavalier*, with the *Prelude to Die Meistersinger* by Wagner made up the program. Mr. Ormandy extracts the last ounce from every score he attempts, be it melody or mood. He has already disclosed a positive penetration of things modern, and has refused to allow the classical period to chill the warmth of his ardor. The first Brahms symphony revealed his adroitness in bringing into high relief the essential quality of each section. This was particularly true of the fourth movement with its perplexing restlessness. The "Pop" concerts on Sunday afternoons are attracting large crowds, and creating no end of enthusiasm.

E. G. K.

Gabrilowitsch Gives Hadley Work

Ossip Gabrilowitsch included Henry Hadley's *Streets of Pekin* in his program with the Detroit Symphony on December 3. The News commented in part:

"It is evidently Hadley's idea to impart strong suggestions through his music rather than to be at all pictorial. He completely avoids the vulgar squeals and rattles which, to so many good people of the West, mean Chinese music. And this is greatly to his credit, for it must be a sore temptation to any composer to take these easy means of achieving a 'Chinese' effect. He has, to be sure, often written climactic chords which, by their unusual composition, suggest scales and tonalities different from and more subtle than our own, and these add immeasurably to the atmospheric value of the music."

"It is really a most interesting suite. Its episodes contrast greatly with one another."

The Free Press said: "This work, which is sheer impressionism, consists of seven short pictures, each an independent sketch, the whole furnishing a vivid scene of the great Chinese city."

"There are such tone canvases as *Great Stone Man's Street*, *Sweet Rain Street*, *Jade Street* (Moonlight) which Georges Miquelle played with tenderness on his 'cello, Shoemaker Street, Sleeping Lotuses, Ricksha Boy 'Ma Ben', and *The Forbidden City*."

"As descriptive music, the American composer has contributed an important work. There appears to be not an objectionable phrase in the entire suite which takes fifteen minutes to perform. The music is generally of a lyrical nature, with here and there a strong flavoring of what Americans have come to regard as Chinese music."

"The audience enjoyed the work immensely and applauded Mr. Gabrilowitsch and the orchestra at length."

Lily Pons Re-Enters Metropolitan January 4 in Lucia

Lily Pons' first operatic appearance for this season will be at the Metropolitan Opera House on January 4 in *Lucia*. Her premiere matinee will be on January 15 when *Rigoletto* is to be given for the benefit of the Greenwich House Music School. The coloratura is listed as among the patronesses.

Her opera season follows close on the heels of the close of a concert tour which included twenty-six appearances since October 22. Two of these concerts were in Carnegie Hall for benefits.

Schelling Students Write His Program Notes

The concerts of Series II for children and young people by the New York Philharmonic, under Ernest Schelling, have as program annotators two young students of the concerts, Lily Polk, daughter of Frank Lyon Polk of New York, and Helen Choate, granddaughter of the late Joseph H. Choate. The program notes for Series I are compiled by Gustav Kobbe, another youthful member of Mr. Schelling's audience.

Thibaud to Make Coast to Coast Tour

Jacques Thibaud, French violinist, returns to the United States this season after an absence of two years. He will make a coast to coast tour, appearing with the Cincinnati Symphony Orchestra on January 28 and 29 and with the Chicago Symphony Orchestra on March 10 and 11. His only New York appearance is scheduled for February 4 at the Schola Cantorum Musicale.



SIR HAMILTON HARTY

with his Hallé Orchestra, has recorded Mendelssohn's *Italian Symphony* for the Columbia

common: they are brilliantly performed and flawlessly engraved.

Brunswick

Tschaikowsky called the *Capriccio Espagnole* "a colossal piece of instrumentation." It is exactly that, perhaps little more. As an authentic mirror of musical Spain it holds slight weight or substance. The use of Iberian dance rhythms is purely superficial; the melodies are more reminiscent of gypsy folk music than genuine Andalusian or Catalonian regional idioms. At any rate, Rimsky's utilization of even a pseudo-Spanish style does not prevent his op. 34 from displaying the same brand of garish orchestration that makes his scintillating *Scheherazade*, the ecclesiastical Russian *Easter Overture* and the passionate *Antar* suite so rich in pungent coloring and evocatory iridescence so captivating in its transitory appeal.

Spain probably more than any other country has attracted foreign composers to her musical idiom. *Carmen*, composed in 1876, seems to have definitely established the type which all peoples immediately recognize as "Spanish." Lalo's *Capriccio*, the piano duets of Moszkowski and Chabrier's riotous *España* continued the fashion. More recently Debussy and Ravel have looked beyond the Pyrenees and expressed their love of rhythms, melodies and colors imbued with the southern temperament. And so effectively as to have greatly influenced native Spanish composers in perfecting the individuality of their own art. Granados, Albéniz and de Falla, most outstanding, owe much to this penetrative and highly sensitive discernment by musicians of France. But this is digressing from Rimsky-Korsakoff's rhapsodic essay of such indigenous forms as the *Alborado* (first and third movements), *Canto Gitano* (fourth movement) and *Fandango Asturiano* (final section). The second movement consists of a series of variations on a theme.

For a work which bores me when played in the concert hall I must say that these Brunswick records (Nos. 90210 and 90211) by the Lamoureux Orchestra, Paris, conducted by Albert Wolff, are refreshing. Unquestionably this is due to the splendid quality of reproduction: the intricate instrumentation has been photographed without a blur, the various parts detach themselves with neatness and a third dimensional quality of orchestral perspective gives a singular depth to the sonorities and perfect relief to the themes. Such realism in one's own

Opera by Frank Patterson Wins Production by Master Institute of Roerich Museum

Beggar's Love, a one-act opera by Frank Patterson, has been chosen as the opera for production by the Master Institute of Roerich Museum in a contest recently announced for a one-act opera by an American composer. The jury which made the final decision consisted of Mrs. Etta Hamilton Morris, President of the New York State Federation of Music Clubs; George Gartlan, Director of Music on the Board of Education of New York City; Louis L. Horch, President of the Roerich Museum; Dr. Ernst Lert, formerly associated with the Metropolitan Opera Company and with La Scala in Milan, and Maurice M. Lichtmann, Vice-President of the Roerich Museum.

Frank Patterson has been associated with the Musical Courier since 1911. Among his works is *The Echo*, which was produced by the National Federation of Music Clubs

at its Biennial Convention at Portland, Ore., in 1925. Mr. Patterson is also the author of several orchestral works and books, such as *Practical Instrumentation*, *The Perfect Modernist*, *How to Write a Good Tune*, and *The Leit Motives of the Nibelungen Ring*.

Beggar's Love has been produced in Los Angeles as well as San Diego, and will be presented at the Roerich Museum this season for the educational fund of the Master Institute. It is to be given the latter part of March. The vocal, orchestral as well as stage, costume and scene departments of the Master Institute will join forces for this production. In line with the proposed plan to present an old master as well as a modern composer, La Serva Padrona, by Pergolesi, will be given on the same evening by the students of the Master Institute of Roerich Museum.

SPANISH DANCING—LAST OF THE NOBLE ART

The Arrival of La Argentina and the Heralded Coming of Escudero Bring Forth a Learned Elegy From London— Ruth Page Gives Cinderella for Young and Old Children—Mary Wigman's Farewell on Sunday

BY RUTH SEINFEL

With La Argentina already here—she will have given her first performance of the season by the time these pages appear—and Vicente Escudero treading close on her dainty heels for his first appearance in New York on January 17, it is time this reporter paid some serious attention to the Spanish dance.

It seems, alas, that in these two dancers the New York audience is seeing the last great exponents of a proud and noble art which is doomed to extinction. Which is, in fact, toppling to the dust in its own land. It will do you no good to become so excited about the Spanish dance after seeing the lovely lady or the fiery gentleman who are visiting these shores that you take the next boat to Spain to see more of the same. For except in the gypsy caves of Andalusia and one or two remote spots, you will not find it. You may find there something like Escudero's gypsy dances, but you will not find any but the most disappointing remains of both his and La Argentina's classic style.

Our authority for this sad prognostication is Cyril Rice, the distinguished dance critic of the London Times, who writes with erudite despair of the passing of the dance in Spain. It is following, he says, slowly but surely the way already taken by the art of the *corrida*, the bull fight, before the gradual invasion of the industrial revolution.

"In the Peninsula," laments Mr. Rice, "the cult of the 'Good Old Time' counts with numerous adherents, who recall the days when the stars of the bull-ring were conscientious artists who fought according to the canons of their ritualistic art, and not circus acrobats, intent merely on securing the highest possible financial regards, with the minimum of risk to their carcasses. Discounting, however, this inevitable tendency to laud the past, and also the essentially Spanish trait which distrusts all change as bad per se, there is little doubt that the gradual infiltration of industrial civilization has already gravely affected, and will eventually destroy, the popular art of Spain. In no sphere is the decay so pronounced as in that of dancing, the art that since the days of Gadir has been nowhere more fruitfully cultivated than in the congenial atmosphere of the Peninsula."

"This degeneration is typified by the boredom of the 'gypsy' dancer who languidly rises from his chair, prior to fulfilling his nightly task of providing the visitor to Sevilla with the requisite dose of local color. So too the taste of the native has been debauched by alien importations; ten years ago no Spanish audience would have applauded the spectacle of a girl dancing 'por flamenco,' but dressed in a style more fitted to the Folies Bergeres or to the Scandals chorus than to the serious, intense world of the gypsy dance."

"Only in the work of a few isolated artists, and, to a certain extent, on the *Sacro Monte*, does Spanish dancing preserve some vestige of the dignity which was previously its hallmark," says Mr. Rice discouragingly, but he raises our spirits somewhat with his next remark, indicating that in Senor Escudero we shall see "a worthy representative of this great tradition, a man who has not been content merely to follow the trail blazed by his forbears, but who has endeavored to endow the genius of the Spanish dance with a new vitality, realizing that where there is no change, there is no life."

For Escudero, although he includes in his repertoire a full share of the traditional Spanish dances, is himself of the new school, the flamenco art, which arose when the classic Spanish dance had reached its apex

in the nineteenth century and begun to decline in the affections of the people. The dance had been an art in the technic of which the people had been as learned as in that of the bull fight, but as it succumbed more and more to the influence of the ballet, drifting in from France and Italy, they turned from it to the freer and more spontaneous art of the gypsies.

Escudero, son of an aristocratic father and a gypsy mother, naturally began dancing "por flamenco," roving the countryside with a guitarist and entertaining in village squares and rustic inns.

An instructive distinction pointed out by Mr. Rice between the classic and the flamenco dancers is the finite and unchanging perfection of the one, in contrast to the flexible, ever-changing detail within the general outline of tradition, displayed by the other. La Argentina, representing the pure classic lines with an almost historic exactitude, rehearses "each attitude of her body and each click of her inspired castanets . . . until it is welded into a perfect, indissoluble unity with the music. . . . Such meticulous accuracy is completely alien," Mr. Rice says, "to a gypsy dancer like Escudero. With him there is no question of fixed, irrefragable routines. He dances as he feels, building up in unison with the guitar player the fantastic castles of rhythm and tone. If a dance is repeated the general outline remains the same, but the detail is certain to vary."

And that ought to be enough until a later meeting of this class, after we have seen Escudero.

For the children, a ballet pantomime of Cinderella is being presented this weekend at the Booth Theatre—to be exact, in matinee performance Thursday, Friday and Saturday. The music is by the young French composer, Marcel Delannoy, whose adult ballets, *Le Poireur de Misere* and *La Fou de la Dame*, have had repeated production at the Opera Comique in Paris.

Ruth Page, who presents the work, the first of M. Delannoy's to be produced in New York, dances in the title role. Blake Scott, who was last seen in the Dance Center's *El Amor Brujo*, is Prince Charming. The assisting company includes fifteen dancers, and the orchestra is under the direction of Louis Horst.

Mary Wigman dances once more in New York, at the Chanin on Sunday evening, before embarking on her pilgrimage to the Coast.

Bruce and Rosalind Simonds Return From Tour

Bruce Simonds has returned from a week's tour through Pennsylvania and Virginia, when he and Rosalind Simonds appeared in two-piano recitals at Mercersburg Academy, Mercerburg, Pa.; the State Teachers College in Farmville, Va., and the State Teachers College in Edinboro, Pa. Mr. Simonds appeared alone at the Madeira School in Washington. Everywhere they were immediately re-engaged for next season.

Freed Conducts Ancient Music in Paris

Isadore Freed, American composer now living in Paris, is directing a series of Concerts Spirituels de Musique Ancienne. The concerts are given on the last Sunday of each month in the chapel of the Memorialiste. At the event of October 25 the

principal number was the first performance in more than thirty years of the overture and first scene from Moreau's *Athalie* for soprano and alto, chorus and orchestra. This work was written in 1690 to the text of Racine. On November 29 the program included works of the French and Italian renaissance, the composers represented being Claude Lejeune, Du Caurroy, Goudimel, Vittoria and Pitoni. Mr. Freed is preparing programs of works in all forms, drawn from the literature of the sixteenth and seventeenth centuries.

Cleveland Orchestra Pays Tribute to D'Indy Local Chorus Gives Annual Performance of Messiah—Activities of Musicians

CLEVELAND. — Nikolai Sokoloff changed the scheduled program for the tenth pair of symphony concerts in order to honor his teacher and friend, Vincent d'Indy, by including in his program the section of his *Legende de Saint Christophe* called *La Queste de Dieu*. While the musicianship and earnest desire for musical creative work are apparent in d'Indy's compositions, nonetheless we missed that warmth, that direct appeal to the musical senses without which any composition must necessarily fall short of creating an impression upon the sensitive musician. There is much to respect, but little to love in music of that calibre. Needless to say, Mr. Sokoloff lavished much devotion upon the performance of this music.

Berlioz was boisterously represented on this program with his overture to *Benvenuto Cellini*, played for the first time in Cleveland. Brilliant, effective, Berlioz shines as the big showman to pave the way for the greater men who utilized much of his ingenuity with more profundity and genius. Dukas' *Sorcerer's Apprentice*, exquisitely set forth by our symphonists, and the enchanting *Scheherazade* made up a program of exceptional interest.

HANDEL'S MESSIAH

The Messiah Chorus of Cleveland gave its tenth annual performance at Public Music Hall on the afternoon of December 13 under the baton of William Albert Hughes who has conducted these performances since their inception. A chorus of 500 voices and an adequate orchestra formed an imposing ensemble. This was augmented by no less than nine soloists heard in individual performance. Three sopranos: Florence Kelly, Tiny Baker, and Nancy Jenkins; two contraltos: Fanny Fravel and Annette English; two tenors: Samuel Roberts and John Patterson; and two basses: James McMahon and Russell Wise. This innovation was a pleasing one and the whole was a commendable performance.

NOTES

Albert Riemenschneider, organist, assisted by the Bach chorus under the direction of F. W. Strieter, gave an organ recital at Fanny Nast Gamble Auditorium, presenting exclusively the works of Johann Sebastian Bach. These were *Prelude and Fugue in E minor*; *sonata in G minor*; a group of chorale preludes and two unaccompanied chorales and a motet. It was a most interesting program.

Arthur Quimby, curator of music at the Museum of Art, chose for his Sunday afternoon programs during the month of December the following works: *Fantasia in G minor (Bach)*; *Chorale Preludes (Bach)*; *Noels (Nicolas le Begue)*; *Noel (Mulet)*; *Alleluja (Bossi)*.

A group of forty young pupils from the classes of May Foley Ball, who is using Guy Maier's method in teaching youngsters, presented a program of Creative Musicianship on the afternoon of December 6 at the Alcazar Hotel.

Paul Rosenfeld, music critic of New York, spoke interestingly on the subject, *Modern Trends in Music and Art*, before

the Temple Forum at Mahler Hall on December 14.

Edwin Arthur Kraft, assisted by Carabella Johnson, soprano, who has been heard in many varied roles during the past few weeks to excellent advantage, gave an interesting organ recital at Trinity Cathedral on December 14. Handel's *Water Music*, and Max Reger's *Fantasia and Fugue on Bach* were the featured works, while Miss Johnson sang Horatio Parker's *O Bona Patria* from his *Hora Novissima*, and Josephine Forsythe's setting of the Lord's Prayer.

The various college clubs united their musical efforts in presenting a well balanced and diversified program of choral, orchestral and organ music under the leadership of their respective music instructors and directors at Severance Hall. Such musicians as Karl Grossman, Arthur Quimby, Max Krone demonstrated in the performance of exacting compositions their skill and efficiency in training choral and orchestral ensembles of ambitious college students.

R. H. W.

Dr. Erhardt for Salzburg Orchestral Academy

Dr. Otto Erhardt, stage director of the Chicago Civic Opera Company, has been appointed to the staff of the Salzburg Orchestra Academy next summer. He will conduct a class in opera production.

Dr. Erhardt came to the Chicago Civic Opera from the Dresden State Opera. Prior to his connection with the Dresden organization, he served successively as stage director in Breslau, at Bayreuth, at the Municipal Theater in Hamburg, at the Barmen Elberfeld Opera and for seven years at the State Opera in Stuttgart. He established the school of opera in the Wurttemberg College of Music and has to his credit innumerable connections and past performances in Zurich, Rome, Turin, Barcelona, Budapest and Geneva.

Gigli as Santa Claus

Beniamino Gigli played Santa Claus at the Metropolitan on Christmas Eve after his performance in *Manon*. He was a Santa whose heart was as big as his sack, and the 110 choristers, ninety-three orchestral men, retinue of stage-hands, callboys, wardrobe masters and mistresses, received gifts from him. The men were presented with 18-carat cuff links marked "B. G."; the women gold bracelets engraved also with the tenor's initials, and the sentiment, "Season 1932."

Bori also arrived at the opera house laden with gifts for company members and the staff, and there were gold pieces from Queena Mario, Leonora Corona and Grace Moore. Jeritza sent a few personal gifts, including a monogrammed watch and chain for Gus Gaston, whose repertoire includes the front legs of the Dragon in *Siegfried*.

Curtis Institute Concert Course Dates

The Curtis Institute of Music, Philadelphia, continues its courses of concerts before schools, colleges and clubs. Some of the events scheduled for the near future include: The Swastika Quartet and Florence Fraser, pianist, before the Women's and Ramblers' Clubs, Moorestown, N. J.; Kathryn Dean, contralto, Frances Wiener, violinist; Ezra Rachlin, pianist, and Vladimir Sokoloff, accompanist, before the Junior Century Club, Coatesville, Pa.; and Conrad Thibault, baritone, and Joseph Rubanoff, accompanist, at the University of Delaware, Newark, Del.

A Continental Night

A Continental Night, consisting of song and dance successes of the continent, and a little American jazz, will be presented by Fay Marbe, late of music reviews, at the Hotel Plaza, New York, on January 3. Miss Marbe will be assisted by the Mischa Violin Ensemble, and Manon Bergere, who will accompany her at the piano.

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Music Notes From Coast to Coast

BIRMINGHAM, ALA. Grace Moore, soprano of the Metropolitan Opera Company, was presented in concert in this city by the Birmingham Music Club, as the second in its series of artist concerts for this season. Miss Moore delighted a large and enthusiastic audience with her charming personality and lovely voice. Being a native of the South, her voice revealed many typically Southern qualities, a soft fullness, warmth of tone, and a lilting quality. She opened her program with a group of the older classics, including numbers by Haydn, Scarlatti, Handel, Mozart, and Brahms. An aria from *La Bohème* followed, and then French songs in which the singer was particularly effective. Old English and American songs concluded her well chosen program. The artist had many recalls and was generous with encores.

Mary Barranco has returned to this city after ten years of study in Italy. She was a pupil of the Royal Conservatory of Music in Naples, and later studied with Gaetano Scognamiglio. Miss Barranco made her debut in grand opera in Milan. She sang recently at a musicale offered by the Woman's Organization of the Independent Presbyterian Church and received an ovation.

Beverly Hester, pianist, member of the music faculty of Judson College, was guest artist at the morning musical presented by the Birmingham Music Club in the ball room of the Southern Club. Miss Hester played a well chosen program which opened with Schumann's Sonata in G minor, followed by a Polonaise-Fantasia by Chopin; a group of modern compositions by Debussy and Ravel, and closing with St. Francis de Paul, by Liszt. Miss Hester is a pupil of Marjorie Thalberg, at the Cincinnati Conservatory, having also studied in New York under Harold Bauer and Arthur Newstead.

The Birmingham Music Teachers Association presented a Choral Evensong on a recent Sunday afternoon at Temple Emanuel, with Edna Gockel Gussen in charge. Those participating in the program were May Shackelford, soprano; Leon Cole, baritone, and Franklin Holmes, tenor, with a double quartet including Olive Cheek Humphrey, Martha Dick McClung, Miriam Calhoun, Evelyn Neech, Rebecca Bazemore, Eve Girardi Coulliette, Imogene Downs, Virginia Blair, Kate Rich, J. B. Laster and Lee Karpeles.

The executive board of the Birmingham Music Club was honored by a musical at the Birmingham Conservatory of Music by members of the faculty of that institution. Those playing on this occasion were Minnie McNeill Carr, Lois Green, and Jane Hamill Westbrook.

The Young Musicians Club, directed by Minnie McNeill Carr, of the faculty of the Conservatory of Music, presented an interesting program in the concert hall of the Birmingham Conservatory of Music. The program featured Allen Orton, pianist, and the Male Glee Club, under the direction of Raymond Anderson. Mrs. E. T. Bozenhard, contralto, was soloist for the Glee Club.

At its December meeting the Birmingham Music Teachers Association, Leta Hendricks Johnson, head of the violin department of the Birmingham College of Music, served as leader of the program. Miriam Hoover Schlatter and Eugenia Wilkinson Shook participated and Sarah B. Goff played the E minor sonata of Veracini.

The first Sunday afternoon musicale to be presented by the Birmingham Music Club this season was held at the Sixth Avenue Presbyterian Church, featuring Ronald Ingalls, violinist, director of music at the Alabama College for Women, Montevallo, and Beatrice Tate Wright, Birmingham pianist and accompanist. Mrs. Wright opened the program with the Bach-Toccata and Fugue. She also played *The Flight of the Bumble Bee* (Rimsky-Korsakoff); *The French Clock* (Bornschein); *Toccata* (Yon), and a Theme and Variations from Bach's Mass in B minor, arranged by Liszt. Mr. Ingalls played *La Folla* (Corelli-Spalding); *Nocturne*, Corège, and *D'un Matin de Printemps* (Boulangier); *Romance* (Beethoven); *Melodie* (Tchaikowsky) and *Gypsy Dance* (Nachez).

Alabama Day, December 14, was observed musically. The Women's Club, with Mrs. E. T. Rice and E. G. Bruce as chairman of the program, presented a group of selections by Alabama composers over the radio. The composers represented were Edna Gockel Gussen, Matilde Bilbro, Addie M. Wilson, Mildred White Wallace, Daisy Rowley and Paul de Launay.

The Birmingham College of Music, Guy Allen, director, presented three recitals and a Christmas program. Pupils from the classes of Dean Guy Allen, Mrs. Allen, Mary Louise Vail, Elizabeth Wingo and Mercedes Hamilton were heard.

A brilliant event was the musical tea given in the ball room of the Southern Club, honoring Mrs. Edgar Stillman-Kelly, wife of the American composer, Dr. Stillman-Kelly, and past president of the National Federation of Music Clubs, by the Birmingham Music Club on the afternoon of December 17. Mrs. J. W. Luke, president, and members of the executive board of the club stood in the receiving line with Mrs. Kelly, and welcomed a host of guests. Mrs. Kelly spoke and Frances Whittington, wife of Dorsey Whittington, of the Birmingham Conservatory of Music, played a program of classic and modern numbers. A. G.

DENVER, COLO. Albert Spalding, a favorite in Denver, was greeted by a full house when presented by the Slack-Oberfelder management as the second attraction in its Greater Concert Series at the Civic Auditorium. His well chosen program was enjoyed by an unusually attentive audience and a number of extras were demanded and most graciously given. Andre Benoist was the efficient accompanist.

Augustana Lutheran Choir under the direction of S. Clarence Trued gave a meritorious performance of *The New Earth* by Henry Hadley. Ruth Hammond Ragatz, soprano; Mildred Kyfin, contralto; Robert Edwards, tenor, and Clyde Englund, baritone, were the assisting soloists, with a small orchestra. The cantata was preceded by a short miscellaneous program of piano solos by Andrew W. Riggs and selections by the choir. One of these, *Be Not Dismayed*, showed Mr. Trued as a skillful composer.

Civic Symphony Orchestra, Horace E. Tureman, conductor, presented an attractive program for its second concert. Cesar Franck's Symphony in D minor and Respighi's symphonic poem, *The Pines of Rome*, were given surprisingly good interpretations and amply testified to the zeal and devotion of conductor and orchestra.

Between these two numbers Helen Swain Bartow played Introduction and Rondo Capriccioso by Saint-Saëns in a satisfactory manner.

Elmer Schoettle, young Denver pianist, gave an interesting recital at Central Christian Church. This sterling young artist, although a comparative newcomer to this city, has made a host of friends and has found wide recognition as a sincere interpreter. A feature of his program, giving it a certain form of unity, were its first and last numbers. The first was a Bach Prelude and Fugue which was played with great clarity and precision. The concluding number was Liszt's rarely heard Fantasy and Fugue on the same theme. This gave the pianist full opportunity to show his unusual technical equipment and sustained power. The middle of the program was occupied by the Schumann Sonata op. 11; Beethoven's early Sonata in G major; Debussy's *Hommage a Rameau* and Ravel's *Alborada del Gracioso*. The program had to be supplemented at its close by several encores.

The Musicians' Society of Denver gave a reception for new members in the artistic surroundings of Chappell House. It was preceded by a musical program consisting of three groups of piano solos representing respectively the classical, romantic, and modern eras in music. The first was represented by Mary Julia Monaghan, who gave a charming interpretation of the *Paradies Toccata* and the first movement of Beethoven's Sonata op. 81. Edward B. Fleck, Denver pianist and pedagogue, represented the romantic element, giving a musicianly performance of Rubinstein's *Melody* in B major and the *Andante Spianato* and *Polonaise* by Chopin. The program was concluded by Ruth Dyer who played Whitborne's *Chimes of St. Patrick*, and Debussy's *Gardens in the Rain* and General Lavine, doing full justice to these impressionistic tone-pictures. Hallie Hays Clemenson and Charles South gave variety to the program, the first with a group of well-chosen songs by Schumann, Thomas, and Rogers, the latter with a group of violin solos. Leroy Elser, president of the society, was the master of ceremonies.

Andrew W. Riggs had an appreciative audience at Chappell House, when he played among other numbers the *Prelude*, *Chorale*, and *Fugue* by Cesar Franck, *Heather* by Debussy, and the *Etude* by Dohnanyi brilliantly.

Edith Jones, president of the Colorado State Music Teachers Association, has announced the dates of its eleventh annual convention to be held in Denver on January 25, 26, and 27 at the Brown Palace Hotel.

Rocky Mountain Society of Organists held its first meeting of the year for the purpose of outlining an active campaign for the year. New members were introduced. After the dinner a program was given. Mrs. Thomas R. Walker, vice-president of the society, was the presiding officer. Verna S. Franson is the secretary. G. S.

EL PASO, TEX. The November meeting of the MacDowell Club took place in the First Presbyterian Church where an interesting program of organ music was given. The organists featured were Abbie Durkee, music supervisor of the public schools; C. Snyder, organist of the Trinity Methodist Church, and Dorothy Learmonth. The program was in charge of Mrs. Warren Small.

On November 23 a large audience greeted Carola Goya, young Spanish dancer, assisted by Beatrice Burford, harpist, and Isia Seligman, pianist.

The Mikado was given in Liberty Hall for the unemployed to a packed house, under the patronage of the Junior Service League. Mrs. Preston Perrinot, president. The principals in the cast were Dr. C. C. Homan, Billy Dean, Dorrance Roderick, Mrs. Charles Andrews, John Nelson, Mrs. Francis Allen, Nellie Miller, and Raymond Lackland. The chorus was made up of the glee clubs of the Austin High School, Virginia Link, director. William Balch staged and directed the opera, which was a finished performance.

Yascha Yushny's *Blue Bird* appeared in Liberty Hall on December 7 under the management of Mrs. Hallett Johnson, and was an evening of rare entertainment. From the moment Mr. Yushny puts his head through the curtain saying "Are you ready?" until the last curtain drops, the audience was in an uproar of laughter and good humor. The fourteen different scenes, described by Mr. Yushny and acted by his company, were full of joy, sorrow, singing, dancing, color, and marvelous scenic effects.

The first season's concert of the El Paso Symphony Orchestra under the direction of H. Arthur Brown, was the outstanding concert in the history of the organization. The orchestra is made up of musicians from all walks of life, some professional men and women, some working men and women, some Italians, Mexicans, Americans, and one American Indian Chief, all working on a cooperative plan.

As the orchestra has had no godparent, the question of a director has always been the most important. Last season the Juil-

BEETHOVEN VIOLIN CONCERTO CELEBRATED

VIENNA.—It is now exactly 125 years since Beethoven's violin concerto was completed. Vienna commemorated the event with a concert on December 20, at the Theater an der Wien. Emanuel Feuermann was the performer and Robert Heger the conductor. The balance of the program consisted entirely of Beethoven works which received their original premieres in the historical Theater an der Wien, among them the *Leonora Overture* No. 2, and the *Pastoral Symphony*. P. B.

liard Foundation sent Mr. Brown to the State College of New Mexico, which is forty miles north of El Paso. Mr. Brown was immediately secured for the direction of the symphony, and under his direction each succeeding concert has shown vast improvement.

The program opened with Schubert's *Rosamunde Overture*, and from the first strains of the violin section, in this overture, until the last notes of the blaring trumpets in the *Marche Slav* of Tchaikowsky, the improvement in each section was noticeable. The high light of the evening was the *Surprise Symphony* of Haydn.

Dorrence Roderick, owner and publisher of the El Paso Times, was the soloist of the evening. Mr. Roderick, a newcomer to El Paso, has an unusually fine baritone voice. For the first time in the history of symphony concerts in El Paso the house was packed. H. J.

HALIFAX, N. S. The musical event of the week was the concert of chamber music given by the Ifan Williams String Quartet, in the Georgian Ballroom of the Lord Nelson Hotel. The quartet is composed of: Ifan Williams, first violin; Jean Fraser, second violin; Kathleen Logan, viola; Annie Webber, cello. They played the quartet in E minor of Bridge, and with the assistance of Elsie Taylor at the piano gave as a finale a composition by Dvorak. Annie Webber contributed two solo numbers, and the program included several lighter selections. A large audience was present. F. F.

HOUSTON, TEX. Heriette Bevier, who is a graduate professor of diction from the University of Paris, is teaching classes in French diction and interpretation of French songs and opera. Heriette Bevier brings to her classes wide experience and training, having studied with such masters as Jacques Garnier, and Victor Maurel. Early in the New Year, Mlle. Bevier will be heard in a recital of French songs.

Immediately after the Houston Symphony Orchestra gave its first concert last May, a group of young musicians conceived the idea of forming a Junior Symphony Orchestra. Its purpose was to prepare young players of various orchestral instruments for entrance into a symphony orchestra and to acquaint them with the more serious classics. After careful deliberation, Walter Welschoff was chosen as conductor because of his excellent training and experience as conductor in Europe and America. The orchestra has grown rapidly until there are now sixty-six members in the organization which functions on a self-supporting basis, all members contributing a small fee for the purchase of a musical library. The age of the musicians ranges from twelve to twenty-two years.

Arnold Caplan, was awarded first prize in the violin contest held by the Texas Music Teachers Association not long ago. He is only fifteen years old and is a pupil of Gregor Jassel. He is also concertmaster of the Junior Symphony Orchestra.

The Houston Civic Opera Association was heard in the Crystal Ballroom of the Rice Hotel. The numbers given were the *Anvil Chorus*, *Chorus of the Soldiers* (*Il Trovatore*). Over two hundred people membered the chorus; they were directed by Harry Girard. The civic opera will open the season in January, presenting *Aida* and *Il Trovatore*.

Last month the choir of the First Methodist Church presented *Lena Milani* of Beaumont and her orchestra of forty. The soloist was Virginia Mae Rothwell, harpist. The musical service was under the direction of Walter Jenkins. The Tuesday Musical Club presented Esther Dale, soprano, in the Scottish Rite Cathedral. The club is the largest music organization in the city.

The Houston Symphony Orchestra gave its second program of the season in a manner which left no doubt that they will attain the standards set by the better orchestras of the country. Few symphony orchestras, judged on the basis of musical merit and public response, have begun more auspiciously. The opening number, the overture to *Der Freischütz* (Weber), was fol-



HELENE MARA AND LA ARGENTINA

returned to America on the SS. Bremen—Argentina to make new conquests, and Miss Mara to her native country, after appearances in Dresden and Berlin, where she sang coloratura roles. (Photo by Richard Fleischhut, ship's photographer.)

lowed by the soloist Josephine Boudreaux, a native Houstonian, who played the D major violin concerto of Beethoven. Her playing proved that Houston has a virtuoso in its midst. Carovane Notturmo, from the pen of Angelo Bettinelli followed. In the L'Arlesienne Suite (Bizet), Overture 1812 (Tchaikovsky) the orchestra responded nobly to the baton of Uriel Nespoli, the ringing applause of the audience seeming to express its realization that Houston at last has an orchestra of real symphonic proportions.

The Texas Music Teachers Association recently held an unusually successful convention. Eighty-five active members and one hundred associate teachers were in attendance at the sessions. The Artist Concert was attended by over one thousand. The artists presented were Kenneth Ross, violinist; Stelson Humphrey, baritone; Lawrence Goodman, pianist, of the Ward-Belmont faculty. Sam Swinford acted as accompanist for Mr. Rose and Mr. Humphrey. The Houston Civic Opera Association chorus, under the direction of Harry Girard, accompanied by Fed Fiorita's orchestra and the Houston Glee Club, directed by Ellison Van Hoose, also appeared. Mrs. John Wesley Graham was elected president for the coming year. K. B. M.

MIAMI, FLA. The University of Miami Conservatory, Bertha Foster, director, has an enrollment of two hundred fifty this year.

Every Tuesday evening in Recital Hall there is either a chamber music concert or a recital by a student. Recently the Aeolian Chorus, Bertha Foster, director, gave its first concert of the season with Ralph T. Folwell, tenor, as the assisting artist. The Faculty Trio, composed of Hannah Asher, pianist; Albert T. Foster, violinist, and Walter Grossman, cellist, have given two chamber music concerts this season.

The Junior Symphony Orchestra, Walter Grossman, conductor, gave a concert in the Conservatory Patio recently to 300 guests. Rehearsals have begun by the symphony orchestra of the University of Miami, William J. Kopp, conductor. There will be eight concerts this season with guest artists. Mr. Kopp was formerly assistant conductor of the Cincinnati Orchestra.

The Boy's Glee Clubs and choral organizations are under the direction of Arthur Moor of the conservatory and Bertha Foster directs the Girl's Glee Clubs and the Aeolian Chorus.

The Miami Music Club, with Eda Keary Liddle as president, is having interesting meetings every week at the Angler's Club Auditorium.

The Mana-Zucca Music Club has weekly meetings every Tuesday afternoon at the Civic Theatre. A. F. W.

PROVIDENCE, R. I. Robert Goldsand, pianist, and Joseph Szigeti, violinist, shared the stage of Loew's State Theatre in the second of the Providence Community Concert Association series of concerts. This, their first appearance in Providence, was a triumph of perfect artistry, matchless technique and pure musicianship. Mr. Goldsand has a touch and tone of rare beauty. The Don Juan Variations (Chopin) were an admirable vehicle for the display of them as well as for his glittering facility. The Octave Etude (Breitenfeld) showed his musicianly virtuosity. He received the heartiest recalls, responding with the Etude in C sharp minor (Stravinsky) and E minor valse (Chopin).

Joseph Szigeti played the concerto in D major, No. 4 (Mozart) with the highest appreciation for its content, and in full command of its beauties. Szymanowski's Fountain of Arethusa had poetical insight and musical taste. Szigeti responded to insistent encores. He was artistically accompanied by Nikita de Magaloff.

The Boston Symphony Orchestra began its series of Providence concerts in the Albee Theatre. From a Corelli suite through the E minor Symphony No. 4 of Brahms, Rachmaninoff (Five Picture Studies) to Daphnis and Chloe (Ravel) the program was entertaining.

In the second concert two weeks later the Beethoven Fourth Symphony and Scheherazade (Rimsky-Korsakoff Suite) were given.

The Sunday afternoon lectures upon the Boston Symphony programs given in the Public Library by Dr. W. Louis Chapman under the auspices of the Monday Morning Music Club are increasingly popular. Dr. Chapman is music critic for the Providence Journal.

The Providence Plantations Club presented Avis Bliven Charbonnel, pianist, in a program which commanded not only flawless technique, but revealed a rich maturity not heard before in her playing. She was at her best in Brahms' Capriccio and Intermezzo, and in the Sonata Eroica (MacDowell). As encore she played the Largo from the Sonata (Opus 10, No. 3) Beethoven. Charbonnel is to be a recitalist in Boston and in Town Hall, New York, this season.

The Clavier Ensemble instituted its seventh season at the home of Mrs. St. John

Sheffield. Pieces for two pianos were well played by artist-pupils of Avis Bliven Charbonnel. Included among these was a graceful arrangement of Valse Caprice (Rubenstein) by Mme. Charbonnel. A fine reading was given the Prelude, Chorale and Fugue (Frank) by Lydia Bell and Constance Jones.

The Elmwood Oratorio Society presented the Creation (Haydn) at the fourth of their evenings. The soloists, Ruth Ludgate, Helen Place, Eva McMahon, William DeRoin and James King, were well supported by the finely trained chorus in all these productions. Organ accompaniments of Medora Ladeveze and those of Charles Fiske, pianist, were an enjoyable feature. Bach's Christmas Oratorio will close the series of five works.

Alumnae Hall was the setting for an interesting chamber concert by the Brosa String Quartet. For the Ravel quartet in F major the Pembroke College audience expressed especial pleasure.

The last of the Aaron Richmond Series brought Sergei Rachmaninoff, who gave the Ballades of Grieg (opus 24); Brahms (D minor and D major); Liszt (B minor) and Chopin (A flat). Diverse styles, contrasts, perfect interpretations characterized the performance.

Helen Henschel, guest artist for the Henschel Club of Providence at the Music Mansion, was enthusiastically applauded by a capacity audience for her artistic interpretations. Singing to her own accompaniments, she gave her songs, whether in German, French or English, with clear diction, delightful sense of rhythm, phrasing and shading. Three songs, Clear and Cool, The Lamb and Triolet, written by her father, George Henschel, were especially effective.

The Chopin Club, in co-operation with the broadcasting station of Cherry and Webb (WPRO), gave the opportunity of hearing Gina Pinnera at a musical tea in Churchill House. The pure carrying quality of her voice was exemplified in songs of light vein. She showed her power also in operatic arias of Verdi and Wagner.

On the same program much interest was manifested in the work of the Amati String Quartet, made up of young artist members of the Chopin Club: Benjamin Premack, first violin; Grace Pierpont, second violin; Hazel Foster Hadfield, viola; Barbara Smith, cello. This young organization showed careful preparation, good tonal balance and correct intonation.

The Dayspring, a sacred cantata by J. Sebastian Matthews, was the principal feature of the service, December 6, at Grace Church. The composer presided at the organ.

The first concert of the season for the University Glee Club in Memorial Hall introduced Sada Schuchari, violinist, as assisting artist. The singing of the club is of a high order and reflects much credit upon its leader, Berrick Schloss.

B. N. D.

RICHMOND, VA. A joint recital at the Women's Club auditorium brought out three favorite Virginia artists, Mrs. Herbert Ragland, soprano; Mark Shull, tenor, with George Harris, pianist. Three groups of songs with a concluding pair of operatic duets made up a program of marked interest. Mrs. Ragland, in splendid voice, presented compositions of Schubert, Brahms, Charpentier (Louise aria), Dvorak, Roland Farley, Alice Barnett, and a new song by George Harris, based on Emily Dickinson's I Cannot Dance Upon My Toes. Mr. Harris was acclaimed on his composition which is considered as among the best of his works. Mr. Shull, suffering from a cold, was not in good voice, though his fine work in the Charlottesville festival earlier in the year attested his ability. His songs were from Monro, Mozart, Strauss, Bizet (Pearl Fishers' aria) Kramer and Lehmann.

Harrison Christian, baritone, appeared in recital at the Ginter Park community house, presented by the Woman's Club, with Mrs. Thomas Whittet as chairman. Mr. Christian proved himself a finished stylist and a recitalist of real gifts. His program was ample, widely varied and included numbers of real difficulty as well as in lighter vein. George Harris accompanied.

Jean Weiner and Clement Doucet, piano recitalists for two pianos, were presented here by the Musicians Club. A large audience welcomed these artists of whose fine ensemble work much had been heard in advance. The concerto in A minor (Vivaldi-Bach) and the sonata in D major (Mozart) were the important offerings. Other numbers by Strauss, Gershwin and Chabrier, with an arrangement of folk tunes completed the program. The Mozart seemed to be more enjoyed than other portions of the program. They played with verve and spirit, and in thorough accord, though with a restraint not characteristic of the solo artist.

Lawrence Tibbett, baritone, was presented at the Mosque by T. Michaux Moody, Stewart Willie accompanied. A record audience greeted this popular artist and while the program was ample, insistent recalls lengthened the recital into something like two evenings in one. Mr. Tibbett was in his

usual exuberance of voice, singing with amplitude and power. Each new appearance here seems to show greater resources and he is unquestionably Richmond's favorite recitalist. Four groups of songs climaxed with Edward (Loewe), dramatically given, and a Herodiade aria (Massenet), given in finished style. The Prologue was an added number and the Song of the Flea, besides an almost innumerable galaxy of motion picture songs, southern songs and character sketches. Mr. Willie's work was superb, both in solo numbers and as accompanist.

On December 11, Beth Ahabah's quartet, consisting of Gladys Peyton Dorset, soprano; May Bradley Allen, contralto; Joseph Whittmore, tenor, and Horace Powell, baritone, sang selections from Maunders' Song of Thanksgiving with Shepherd Webb, directing.

E. Franklin Woodson has organized her First Baptist orchestra of complete instrumentation. With thirty members listed, many artists are included.

A group of local business men meeting at the Chamber of Commerce, discussed plans for underwriting the State Choral festival and the Tournament of Arts. These two projects will be held during the coming April and will attract thousands of visitors to Richmond. The plans call for a chorus of over a thousand, an orchestral concert, competition among musical artists and craftsmen. W. H. Schwarzschild, president of the Chamber of Commerce, appointed a committee composed of W. S. Rhoads, Dr. Douglass Freeman, F. E. Nolting, John Powell and Allen Cleaton.

Handel's Messiah was given at Grace Covenant Church under the direction of the Virginia Chapter of the American Guild of Organists. Flaxington Harker conducted a chorus from local choirs and Louis E. Weitzel was at the organ, with Pinckney Powers playing the Prelude. The soloists were Mrs. Herbert Ragland, soprano; Mrs. C. L. King, contralto; Maurice L. Tyler, tenor, and Horace Powell, baritone.

Martha Glenn's piano pupils gave an interesting piano recital at Corley auditorium recently, featuring Peggy Shoosmith in a Mother Goose sketch. Other junior pupils assisted.

The annual Elks memorial at the Byrd theatre presented musical numbers by Winston Neville, Maurice Tyler, Paul Saunier, Frank Wendt, M. A. Weisman, Charles Vedder and Margaret Nokeley.

Helen Fill Rhodes directed a chorus at William and Mary Gymnasium in Christmas Carols on December 13. Candles lighted the stage and the effect was strikingly pretty. Mrs. Rhodes outlined the history of the carols as they were sung.

Mrs. Lawrence Price, soprano, and Grace Heacock, contralto, with Katherine Braunstein, pianist, gave a musical program at the annual Christmas party of the Westover Hills Garden Club.

A quartet composed of Mrs. J. N. Eubank, soprano; Grace Cosby Hudgins, contralto; William Brinkley, tenor, and Roy Harton, bass, sang a program of Christmas carols at a meeting of American Legion Auxiliary-Post 38. Clarice Bibb Shopland, pianist, and C. E. Shopland, violinist, accompanied.

J. G. H.

ROCHESTER, N. Y. Fritz Reiner returned as conductor of the afternoon concert of the Rochester Philharmonic Orchestra in December. The program opened with a notable performance of Beethoven's Lenore No. 3 overture, followed by the D Minor Concerto of Mozart in which George MacNabb, a member of the piano faculty of the Eastman School of Music, was soloist. The

ENGLISH ORCHESTRA CANCELS PARIS VISIT

LONDON.—At short notice the two concerts to be given by the London Symphony Orchestra and Sir Thomas Beecham in Paris on December 12 and 13 were cancelled. Though no official explanation has been given it will be remembered that the visit of the Lamoureux Orchestra to London was cancelled about a week previously owing to economic difficulties. J. H.

admirable shading of both pianistic and orchestral effect brought applause which recalled Mr. MacNabb and Mr. Reiner several times. Ravel's suite Le Tombeau de Couperin received a performance in Mr. Reiner's hands which showed the orchestra capable of a virtuosic pianissimo. And in the glowing Spanish Caprice of Rimsky-Korsakoff which followed conductor and orchestra won the full enthusiasm of their hearers.

Once again Jose Iturbi, playing in the Eastman Theatre Concert Series in December fascinated his audience by the versatility and beauty of his technique. Mr. Iturbi devoted the first half of his program to Scarlatti, Mozart, and Beethoven in which his musicianship was of the highest order. The last movement of the Beethoven Sonata in A flat major was profoundly dramatic as he played it. And in the second portion of the program Mr. Iturbi played Debussy, Ravel, Albeniz, and Liszt, with interpretative and technical resources which brought him a remarkable ovation, lasting through several encores until final acknowledgment before the curtain of the hall.

The next evening concert will be given by Roland Hayes on January 8, the Rochester Philharmonic Orchestra will resume its series under Issay Dobrowen as guest conductor on that date.

On Monday evening, December 7, Max Landow and Gerald Kunz of the faculty of the Eastman School of Music gave a sonata recital in the Kilbourn Hall series. The program included the Schumann A minor sonata, and the Beethoven D major and Brahms D minor sonatas for piano and violin. Mr. Kunz's warm tone and phrasing were ingratiating in the impulsive Schumann sonata and in the Adagio of the Brahms work. And Mr. Landow played, as he has won confidence of hearers in the past to expect, superlatively. On January 11 the London Quartet will play in this series.

The Phi Mu Alpha Little Symphony Orchestra under the direction of Karl van Hoesen played a program in Kilbourn Hall on December 11 consisting of the Clock Symphony of Haydn; the Concerto for Bassoon by Mozart with Paul Philips as soloist; the Quintet for Oboe and Strings by Arnold Bax with Mitchell Miller as oboist; and Ravel's Tombeau de Couperin. The orchestra and soloists, members of the student body of the Eastman School of Music, played creditably and were cordially applauded. Soloists in the quintet with Mr. Miller were Harry Friedman, first violin; Karl Blaas, second violin; Stanley King, viola, and Alexander Reisman, cello.

On December 14 the Hochstein quartet played the Quartet in A minor by Brahms and the Quartet in one movement by Dr. Howard Hanson, director of the Eastman School of Music, in Kilbourn Hall. Both in the Brahms work and in Dr. Hanson's

(Continued on page 29)

THE BRAHMS CHORUS OF PHILADELPHIA

N. LINDSAY NORDEN, Conductor

"ELIJAH"

(Mendelssohn)

CHORUS OF 100 VOICES

"The Brahms Chorus, an organization of extremely talented singers, which has attained a prominent place in musical affairs, last night presented as the first concert of its sixth season Felix Mendelssohn-Bartholdy's monumental oratorio, 'Elijah' . . . There have been times when the work of the chorus has equalled its endeavors of last evening. But, whatever the cause, the chorus' latest presentation surpassed all that has gone before. Always noted for precision in tone, beauty of timbre, and purity of diction, the chorus, following Mr. Norden's every directorial thought to the least iota, brought all those factors into the great oratorio. . . . Returning again to the chorus, one finds its excellence lies in its perfect training as an entity and its fine individual voices. Mr. Norden has grouped together a remarkable body of singers who can and do obey the slightest behest of the baton, and who are quite capable of singing the most difficult compositions of Mendelssohn, Brahms, Dvorak or Bach with the greatest success."—The Evening Bulletin, December 10, 1931.

ORCHESTRA FROM PHILADELPHIA ORCHESTRA

"The Brahms Chorus won fresh laurels for the wreath of achievements which already crowns this splendid choral organization of Philadelphia . . . Under the baton of N. Lindsay Norden the gigantic and impressive work emerged with an emotional richness and impressive beauty. . . . The performance of 'Elijah' marked another step in the glowing career of The Brahms Chorus. The performance of this massive work was important not only because of the gigantic proportions of the undertaking, but because of the finished and effective manner of its presentation. The Brahms Chorus now in its sixth season is one of the most important choral organizations in this city."—The Philadelphia Record, December 10, 1931.

"The choruses of 'Elijah' are its outstanding feature, and the many beautiful choral numbers which it contains were sung last evening with fine tonal quality and excellent ensemble, the emotional interpretation fitting in each number both music and text. Mr. Norden conducted admirably, and impressive effects were achieved, especially in the great choruses. The audience was large, nearly filling the spacious auditorium of the Temple."—Public Ledger, December 10, 1931.

RECORD OF ACHIEVEMENT IN ONE YEAR, 1931

OPERA—METROPOLITAN, N. Y.

26 Performances

COLON, BUENOS AIRES

20 Performances

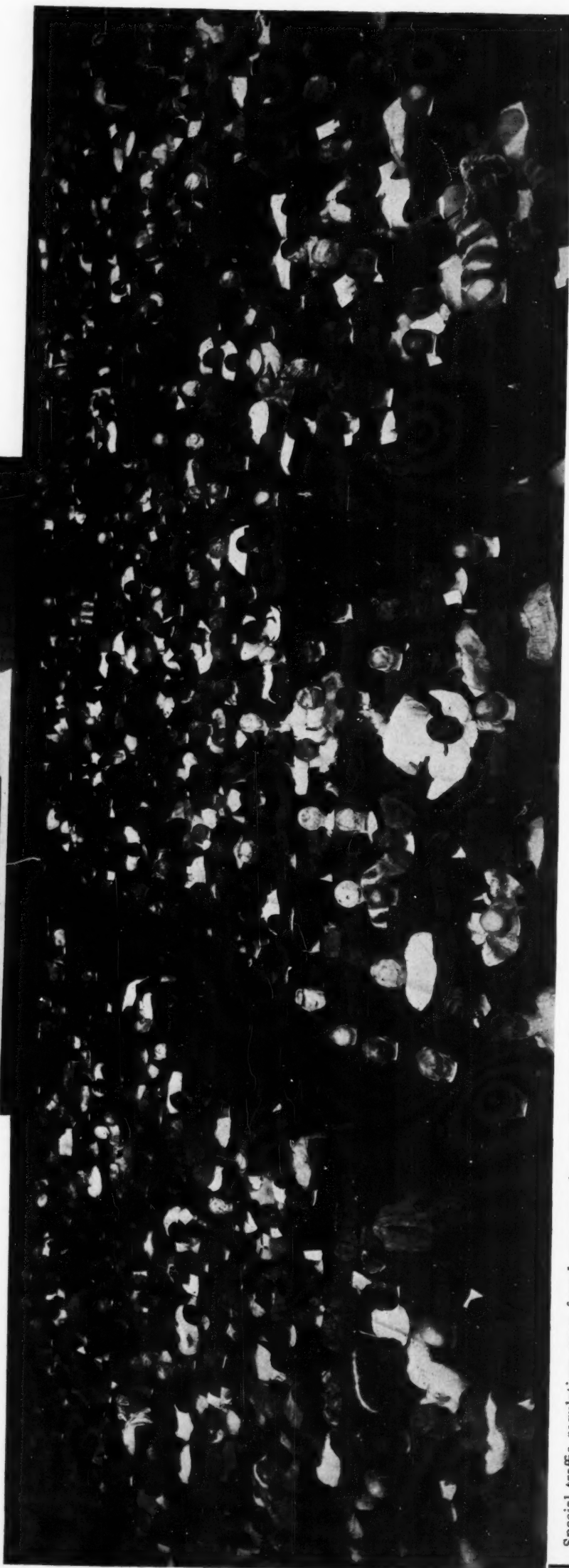
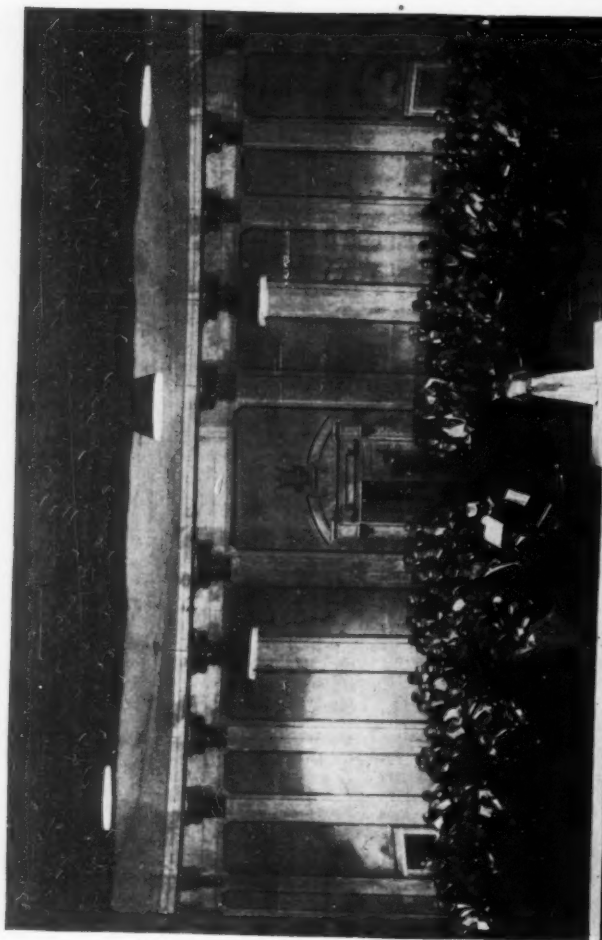
TEATRO MUNICIPAL, RIO

2 Performances

CONCERT—36 Recitals

3 Festivals

4 Broadcasts



Special traffic regulations were found necessary by the Cincinnati Police Department to control the enormous capacity crowd when Lily Pons appeared in concert at Music Hall on December 9, 1931

LILY PONS

A FEW NOTICES FROM FALL CONCERT TOUR

RECITAL BY LILY PONS OF MEMORABLE SORT

Great French Coloratura Sings With Haunting Beauty

EXACTING TECHNICAL CRAFT MADE TO SERVE CAUSE OF PURE MUSIC.
—*The Mail and Empire, Toronto.*

SPARKLE OF LILY PONS BRIGHTER THAN EVER

Every Song of Brilliant Young Coloratura is Glorious Gem
—*Exotic Vivacity*

HYPERCRITICAL AUDIENCE CARRIED AWAY AT MASSEY HALL LAST NIGHT.

—*Toronto Daily Star, Augustus Bridle.*

LILY PONS WINS NEW LAURELS

Coloratura Soprano of Metropolitan Opera Gives Recital at Carnegie Hall

Perhaps her most priceless gift is her quick and influential projection of her personality through her song. She brings vitality to every number and that holds her audience. She is a decided acquisition to the concert platform.—*W. J. Henderson, The New York Sun.*

With the voice of this decade, May Beegle opened her series last night at the Mosque. That voice was Lily Pons, French coloratura, and at this moment the reigning treble of the Metropolis. Mlle. Pons is no stranger at this cross-roads, and last night's concert confirmed last year's impression, namely, that for virtuosity, technical achievement, she is without a peer.—*Harvey Gaul, Pittsburgh Post-Gazette.*

RARE QUALITY OF LILY PONS, HEARD AFRESH

Evening Before a Singer Who to Voice and Skill Adds Mind and Imagination

For Miss Pons is that rarity of rarities, an ornate singer who conveys the sentiment, the mood, or the emotion, of the music that she sings. Most of the species are content with the notes showily delivered. She must penetrate, absorb and impart what the Germans call the "inwardness" of the song.—*H. T. Parker, Boston Evening Transcript.*

Knabe Piano

Management: Metropolitan Musical Bureau

113 West 57th Street, New York City

Division of Columbia Concerts Corp. of Columbia Broadcasting System

Victor Records

LILY PONS IS GIVEN OVATION

Symphony Hall Packed for Concert by Noted Opera Star

Glorious in voice, radiant in personality, with a charm that has exhausted all the superlatives on the calendar, Lily Pons, the famed coloratura of the Metropolitan Opera Company, sang before a capacity audience that filled the auditorium, stage and aisles of Symphony Hall last evening.
—*Boston Traveler.*

SPECIAL TRAFFIC RULES
ISSUED FOR TREMENDOUS
CINCINNATI AUDIENCE

REGULATIONS ARE ISSUED

To Govern Traffic Near Music Hall
For Lily Pons Concert.

Traffic regulations for the Lily Pons concert at Music Hall for tonight were announced by Police Chief William Copelan and Assistant Chief Michael J. Kane yesterday.

All automobiles must approach Music Hall on Central Parkway from the south. After unloading at the rear entrance the cars must proceed north on the Parkway to Fifteenth Street and then turn to the southbound lane and proceed to the old hospital parking lot. After the concert the cars again are to approach Music Hall from the south and their passengers from the rear entrance and continue north on the Parkway to Fifteenth Street before making a "parking" regulation for the from the south.

Cincinnati, O.
Enquirer

PONS CASTS AGAIN HER MAGIC SPELL OVER WASHINGTON

For almost two hours her glorious coloratura wafted through the auditorium, now playing on the heart strings, now flitting gayly through lines of a coquette, now thrilling with the apparent boundlessness of her vocal capacities.—*Washington Herald.*

The exquisite singing of Mme. Pons will long linger in the memory of those who were so fortunate as to hear her two concerts for Pro-Arte and we trust that in future seasons we shall have the joy of hearing her again many times.—*The Havana Post.*

That mythological creature, "Old Man Depression," had no supporters last evening at Music Hall. Every permanent seat, hundreds of temporary seats on the stage and elsewhere, and every bit of lawful standing room were occupied by an audience, assembled to hear Lily Pons in her first Cincinnati recital—the first if we do not count her appearance here last May as a Festival soloist, when she shared a program with others. Range and dexterity seem limitless. New difficulties will have to be created to tap the full resources of her technical capacities. To all this she adds an unusual reliability as to accuracy of pitch and rhythms, and an uncommon range of fine tone coloring, which assures the listener aesthetic satisfaction not always attendant upon purely vocal demonstrations. Interpretively, also, Miss Pons must be granted significance well above the average and well-schooled musical sensibilities.—*The Enquirer, Cincinnati.*

All the pyrotechnics of the coloratura are hers in abounding measure and there is a bird-like quality in her trilling, akin to the Jenny Lind tradition in this regard.—*The Washington Post.*

LILY PONS ENTRANCES
BIG CROWD

The greatest audience that Music Hall has seen in many, many years, sat spellbound while diminutive Lily Pons, greatest of coloratura sopranos, sang a program that would tax to the utmost any of the coloratura singers of the past.—*The Cincinnati Post.*

NARRATOR'S COMMENTS DURING METROPOLITAN BROADCASTS CAUSE CLASH OF OPINION

Irate Music-Lovers Protest Interjection of Explanations While Performance Is Going On—Some Listeners Like "Play-By-Play" Technic of Description—Walter Damrosch Wins Plaudits for His Lohengrin, in English—Eleven Famed Ensembles Sponsored by Mrs. E. S. Coolidge

BY ALFRED HUMAN

(Continued from page 5)

Queena Mario; The Witch, Dorothea Manski; Gertrude, Henriette Wakefield; The Sandman, Dorothea Flexer; The Dewman, Pearl Besuner; Peter, Gustav Schuetzen-dorf; Conductor, Karl Riedel.

Norma was presented by the following cast, conducted by Tullio Serafin: Pollione, Giacomo Lauri-Volpi; Orovoso, Ezio Pinza; Norma, Rosa Ponselle; Adalgisa, Gladys Swarthout; Clotilde, Minnie Egner; Flavio, Angelo Bada.

HOW IT WORKED

Both operas were broadcast during the regular performances, without interfering in any way with the usual smooth functioning of the well-oiled Metropolitan routine.

Three microphones were utilized, on the left and right of the stage by the footlights, to pick up the voices, with another of the newest type huge parabolic microphones overhead to transmit the orchestra. The chief problem to "mix" the tones properly, to maintain the precise balance between the solo and ensemble singing and the orchestra microphones, had been worked out before by Gerard Chatfield and O. P. Hanson, with admirable results. No elaborate equipment was essential, the usual portable apparatus being used. Engineers declared the wood structure of the venerable Broadway building lent itself perfectly to broadcasting.

THOSE WHO SPOKE

General Director Gatti-Casazza, associate director Edward Ziegler and the other high functionaries of the Metropolitan, with President Merlin H. Aylesworth of the National Broadcasting Company, followed each detail of the inaugural broadcast.

One forty-five o'clock was an anxious zero hour. William J. Guard's famous press office was equipped with that operatic anachronism, a receiving set.

Deems Taylor was perched in a glass booth in Box 44 overlooking the stage, with an annotated score of Haensel and Gretel, and his written notes of comments before his eyes. An engineer sat in the control room in Box 44, to watch the quivering dial and thus regulate the volume of tone from orchestra, singers, and that ever-baffling problem of broadcasting, the chorus.

Announcer Milton Cross began: "From the famous Metropolitan Opera House . . ." and later there was an introduction of Mr. Aylesworth, who said:

"It is my great privilege this Christmas Day to represent the National Broadcasting Company in presenting the first world-wide grand opera performance from the stage of the Metropolitan Opera House in New York. The contribution made by the National Broadcasting Company to the Metropolitan Opera Company in your behalf helps to maintain the opera and we expect these opera broadcasts to add greatly to the attendance in the Metropolitan Opera House in New York.

"At this time I publicly thank Mr. Otto Kahn, who has given much of his life in building grand opera in America, for his co-operation in arranging these broadcasts."

Paul Cravath, new, chairman of the Metropolitan board of directors, and also a director of the National Broadcasting Company, then spoke:

"It has been very slow in coming, for Gatti-Casazza and Mr. Ziegler, who direct the destinies of the opera house, are very

"FIRST" METROPOLITAN BROADCASTS

Strictly speaking the "first" broadcast from the Metropolitan was not on Christmas Day but on April 21, 1931. On that date NBC broadcast from the Metropolitan stage Stravinsky's Oedipus Rex, with Margaret Matzenauer, Paul Althouse, the Harvard Glee Club and the Philadelphia Orchestra, under the aegis of the League of Composers. However, that was not an official Metropolitan Opera Company broadcast.

Actually, the first broadcasting station was set up atop the Metropolitan in the Spring of 1909, with two microphones on the stage picking up the voice of Enrico Caruso, as Turridu in Cavalleria Rusticana. As we have already mentioned in this column, Lee DeForest erected this pioneer station.

cautious and conservative men. They were afraid that broadcasting would not do justice to the beauty of their music. Recent experiments of the engineers have entirely removed their fears in this regard. I suspect they also feared that their box office might suffer; that when listeners found how perfectly they could hear the broadcast music in their homes they would not take the trouble to go to the opera house.

"I do not share this fear. I believe that interest in the opera will be so stimulated by broadcasting that listeners will flock in such numbers to the opera house—where they can see opera as well as hear it—that we will have to build a new and bigger opera home to hold them.

"Let me assure the millions of my listeners who have heard opera in the Metropolitan that the grand opera you will see and hear there surpasses the music you hear over the radio, perfect as it is, just as a beautiful woman standing before you in all her glory surpasses her pale image cast upon a screen."

ON THE AIR

The official cicerone, after urging listeners to get out pencil and paper in preparation for taking down his notes on the cast, delivered a brief greeting to all the world. He read this message of good will from the Metropolitan in English, Spanish, French, Italian and German. (Later it was learned that the British Broadcasting Company had failed to arrange for the reception of the opera in England.)

Then the overture began. Conductor Riedel brought out the happy passages of the music lustily and cheerfully, filling millions of homes with the Christmas cheer of the fairy opera.

Misses Fleischer and Mario unfolded the tale in their best vocal style. Their voices traversed space without losing the glint of individuality; likewise the singing of Schuetzen-dorf, as Peter, the father, and Dorothea Manski, as the Witch, seemed rich and vibrant.

The original German text of the book was well articulated by the artists and could be readily followed by those familiar with the language.

The narrator would break into the music with a brief explanation delivered in conversational tone and during the delicate interludes would also interlace the Humperdinck score with the counterpoint of his painstaking comments.

At the conclusion of the first and second act, which had been performed without a break in order to keep within the hour and fifty minute time limit, the composer of Peter Ibbetson bravely reported the protests which had been received by telephone and telegraph, objecting to the method of instructing the radio audience. However, Mr. Taylor kept to his carefully worked out schedule of explanations during the third act, thereby dividing his listeners into two camps, those who enjoyed his technic of

narration, and those who did not. Apparently, most of the reproof came from persons familiar with opera and its routine; the avowed mission of the weekly series of Metropolitan broadcasts is to proselyte for the cause of opera.

Before the sun had set on Broadway's temple of song the avalanche of messages descended, from hundreds of cities, from dozens of countries.

The Metropolitan's initial broadcasting was a complete triumph for man's new musical machine.

THE NORMA BROADCAST

From the standpoint of radio, Norma presented more serious technical difficulties than Haensel and Gretel, but once again science and art proved a compatible pair.

The last two acts were utilized in the Saturday afternoon broadcast, thereby providing the auditors in the Golden Horseshoe which stretched around the world with the essence of the Bellini music.

Elsewhere, in the review of the opera, is recorded the success of Rosa Ponselle and the other artists; it only remains to be said that these voices were transmitted with fidelity. Deems Taylor continued his practice of introducing explanations and in the intermission summarized the story and career of the composer.

Again at the conclusion of the broadcast, announcement was made of the receipt of sheaves of messages from the grateful listeners of the new democracy of opera.

Metropolitan to Broadcast Boheme on New Year's Day

Two operas were to have been broadcast by the Metropolitan this week but at the last moment the schedule was changed. The premiere of von Suppe's Donna Juanita was to have been presented Saturday but it was finally decided that the opera "would not be ideal for radio."

Over WJAZ and WJZ on New Year's Day, at 1:45 p. m., the first part of Puccini's La Boheme was presented with a cast including Bori, Gigli, Guilford, Pinza, Frigerio, Ananian, Malatesta, Altglass, Coscia, with Bellezza conducting.

Other Holiday Events; A Damrosch Triumph

Only one serious fault could be found with the musical offerings of the various stations during the holiday period: there was too much concentration of fine material. In addition to the inauguration of the Metropolitan weekly broadcasts, which we have already described, the Chicago Civic Opera artists dispensed Lucia for the usual brilliant half-hour period on December 26, with Margherita Salvi, Spanish soprano, in the title role.

That astute broadcaster, Walter Damrosch, provided a beautiful example of ether technic in his presentation of the first act of Lohengrin, over WJZ, Sunday afternoon, during the NBC Symphonic Hour. Dr. Damrosch again demonstrated that opera in English is practicable and enjoyable. He knows how to visualize the story of the opera without interfering with the composer's intent, and more, the Damrosch voice is radiant with that mysterious element, personality. The Lohengrin artists sang nobly. They were: Fred Hufsmith, Lohengrin; Fred Patton, King Henry; Robert Steel, Telramund; Edward Wolter, Herald; Juliette Lippe, Elsa; Alma Kitchell, Ortrud.

Another notable event was the Leopold Stokowski conducting of the Philadelphia Orchestra—one of the few ether-wave performances which recognizes the existence of adult listeners.

A Notable Chamber Music Series Sponsored by Mrs. E. S. Coolidge

Eleven weekly radio concerts by chamber music ensembles of this country and Europe are to be broadcast by the Library of Congress Division of Music (Elizabeth Sprague Coolidge Foundation), beginning Monday afternoon, Jan. 4, over the national networks

of the Columbia and NBC systems, which are cooperating in the broadcast.

The programs, to be announced later, will include standard works of the classical and modern repertoire, with occasional novelties. Various types of chamber music will be presented by outstanding artists, string quartets, a wind ensemble, piano trios, songs with string accompaniment, piano and violin sonatas, and other combinations of instruments.

The first five concerts will be broadcast by the Columbia system on Monday afternoons from 2 to 2:30 p. m. The remaining six concerts will be given on Sundays from 11:30 a. m. to 12:15 p. m., and will be given over the NBC chain. The schedule of dates and artists follows:

MONDAYS, 2 TO 2:30 P. M., COLUMBIA

January 4, the Roth String Quartet of Budapest; January 11, the Barrere Ensemble of Wind Instruments; January 18, the Salzedo Harp Ensemble; January 25, the Gordon String Quartet; February 1, the Compinsky Trio.

SUNDAYS, 11:30 A. M. TO 12:15 P. M., NBC

February 7, the Musical Art String Quartet; February 14, the Elshuco Trio; February 21, the Kroll String Sextet; February 28, the London String Quartet; March 6, Nina Koshetz and String Quartet; March 13, Jacques Gordon and Lee Pattison, sonata program for violin and piano.

Rome's Holiday Message

An occasion to stir the imagination was the singing of the Sistine Choir from Rome on Christmas. Reception conditions were erratic, consequently the poignant beauty of the peculiar tonal quality characteristic of the Roman choristers was lost somewhere in the 4000 miles. At moments, however, through the roar and static, the silvery tones would flash through.

The Tabloids Have a Name for It

A noted pianist and a renowned opera soprano were appearing in joint recitals recently.

"Madame," said the pianist, "why don't you select a higher type of song for your radio programs; really, between us, Madame, your numbers are pretty shoddy, as you well know."

"Bah!" retorted the artist, known everywhere for her exalted standards, "we have to give the radio public what it wants. If you doubt me, let me show you the letters from my thousands of admirers. Again, bah!"

Nine Artists Engaged by General Electric

Nine opera and concert artists have signed contracts to appear on the General Electric Sunday Home Circle programs during January and February.

This series, inaugurated October 18, 1931, with Geraldine Farrar, "is planned to bring to the American home such songs as are known and sung throughout the country."

The program is carried from WJAZ over a NBC network at 5:30 p. m. Grace Ellis, in charge of both the Sunday and the daily Home Circle programs, will continue to introduce the artists.

Because of the great popularity of Miss Farrar and Beniamino Gigli in the 1931 concerts, it is announced these artists have been included in the 1932 list. Artists scheduled for January and February follow:

January 3, John Charles Thomas, baritone; January 10, Lily Pons, soprano; January 17, Richard Crooks, tenor; January 24, Dusolina Giannini, soprano; January 31, Reinald Werrenrath, baritone; February 7, Ernestine Schumann-Heink, contralto; February 14, Geraldine Farrar, soprano; February 21, Beniamino Gigli, tenor; February 28, Grace Moore, soprano.

Werrenrath Conducts Chadwick's Noel

The National Oratorio Society, under the direction of Reinald Werrenrath, presented on December 27 another rarely heard work, the late George W. Chadwick's cantata, Noel. Mr. Werrenrath prefaced the performance by saying, doubtless with much truth, that his audience had probably by this time heard quite enough of Adeste Fideles, Silent Night, and excerpts from The Messiah, however meritorious and appropriate those numbers. The Chadwick music proved melodious and lovely, worthy of more frequent hearings, and it was stirringly given by the chorus and by Selma Johansen, soprano; Paula Hemminghaus, contralto; Harold Branch, tenor; and Earle Waldo, bass. Next Sunday (January 3) Mr. Werrenrath will conduct his forces in The New Earth, by Henry Hadley.

SUZANNE KENYON

COSTUME RECITALIST
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NEW PUBLICATIONS

Violin

By Arthur Hartmann

Melodious Double-stops for Violin, by Josephine Trott.

These are musically good examples and would be effective with piano accompaniment, or better still, if arranged for two violins. In their present form, it seems questionable whether the exercises could benefit strictly first-position players, for there are many things which undoubtedly constitute obstacles in the elementary grade (first position of violin-playing).

Principally to be objected to is to see bad "tradition" still in evidence by including the note C on the E string, as being in the first position. When demands are made on the shortest and weakest finger to reach for C and even C sharp, the tendency is to make it "bow-legged" and therefore it is time that such impractical usage should give way to logic and progressiveness. The note C is absolutely the domain of the second position and in some of the double-stopings shown, the note would best be secured not even in the second but in the third position.

I should like also to point out the difficulty (all but impossible) a small hand would have in getting the high notes in the sixth measure of No. 25 and in getting the thirds in the third measure of No. 7.

To revert to No. 25, why did the gifted author jump out of the first into the fourth position because of a harmonic, when she could have had it, even an octave higher, by remaining in the first position and writing the note A diamond-shaped?

Such purely finical matters aside, these are musical, well-made little pieces in a variety of moods and forms. (G. Schirmer, Inc.)

Nine Sonatas, for Violin and Piano, by Joseph Haydn; edited by Adolfo Betti.

Such delightful music deserves to be better known, strange as it is to make a statement of that kind. The sonatas are of moderate difficulty mostly first to third position and in but three instances (and for a few notes only) touching higher than the fifth position. This music, aside from its artistic value, serves excellently too as sight-reading for both pianists and violinists, the piano part being not beyond the intermediary stage.

In the Menuetto of the fourth sonata, the composer has humorously desired that after the Trio the first section of the Minuet be repeated backwards! The explanation of a contrapuntal device called *canon convezians* applies only partly, for the Minuet is not in canon form and it would have been better to have given this motion the German appellation "Krebs-bewegung" (crab movement). Mr. Betti does say that "like a crab, the music walked backward" and while fault cannot be found with the Italian "crab-canon" yet preference is for the German "Spiegel-kanon" (mirror canon) because by placing a small looking-glass at the right-hand side of each line one can readily read such music, even in a very fast tempo.

Mr. Betti draws the student-player's attention to the fact that numbers 8 and 9 of these sonatas are transcriptions (by Haydn) of his "celebrated quartets, Opus 77, No. 1 (G major) and No. 2 (F major) respectively." Thus these sonatas, excellent and valuable in themselves, have the added piquancy of stimulating the pupil's interest for some knowledge of chamber-music, if for nothing else than to make the beginning with the two sonatas in question and hear himself play them as string-quartets.

Mr. Betti has done much excellent editing yet it would appear that the final proofs were not too carefully read as there are many omissions and errors in the violin-part. (Schirmer's Library, G. Schirmer, Inc.)

From a Loved Past, for violin and piano, by John Powell.

America has not produced many composers of the sincerity and solidity of musicianship that are John Powell's. He feels what he writes and his music speaks from a depth of introspection and honest individuality. Mr. Powell seems not at all flustered by the rush and artificiality of the so-called modernists and particularly is he uninfluenced by the younger set of American composers who in many instances have not the mastery of technic and the knowledge that Powell absorbed years ago.

This music is Powell's own and it is American, typically of the South and suggestive of a folk-tune. It is not "modern" in the sense of having any startling harmonies, nor is it novel in its development. The middle section appears disproportionately long and it is a pity to see this composer repeat the same passage, in the same register, for sixteen consecutive measures even though the episode in question represents a pedal-point.

None the less it may be suggested to the National Federation of Women's Clubs that

they list this composition in their violin contests and thus keep alive a work which Efrem Zimbalist first launched. And it should be orchestrated, inevitably. (G. Schirmer, Inc.)

Kuruka-Kuruka, by Koscak Yamada.

A poetical morceau (presumably a cradle song or miniature tone-poem) most skillfully arranged for the violin by Efrem Zimbalist. Commendably he has flouted the stupidity of "tradition" by putting the piece in E flat minor instead of a half-tone higher. Some violinists still claim that certain keys are unplayable, yet those who really know can play as well in flats as they can in naturals.

It might have been wished that Zimbalist had supplied the violin part with more of his clever fingerings, as those indicated make it problematical how the player is to get from one string to the other. (G. Schirmer, Inc.)

Meditation, opus 16 (Dans le style Arménien) by Alb. Hemi, for cello and piano.

A colorful wail which, except for the imprint in Oriental letterings might well have passed for Yiddish music. The Armenians also have their reasons for weeping and if this plaint seems long and its contrasting section of lament is also in a minor key yet one senses in Mr. Hemi a musician of delicate imagination and considerable artistry. By all means let us hear the cello sob—"it is so like the human voice." (Edition Orientale de Musique, Alexandria, Egypt.)

SONGS

Reviewed by Frank Patterson

Till the Stars and Night Depart, by J. Lewis Browne.

To words by Ethel Campbell, Mr. Browne has written a simple and attractive ballad, dedicated to Mary Garden. Although of popular nature, the music is made in a skillful manner offering opportunities of climax to the singer and providing touches of colorful harmony. (Boston Music Co., Boston).

The Vagabond, by John Barnes Wells.

With its broad, vigorous idiom, an excellent song for men singers. The range is only one octave and the work is issued in two keys so as to be useful for either tenor or baritone. With a little transposition which would rather add than detract from the effectiveness of the accompaniment the song would be equally serviceable to a bass.

The words by Stevenson are of the open road and full of lusty life and the music is constructed so as to illustrate convincingly the mood of the text. (Boston Music Co., Boston).

Nocturne, by Earl Cranston Sharp.

It is rare indeed that the composer who writes his own words for his songs proves to be a poet as well as a musician; still more rare that his work gives evidence of equal ability in both arts, as is the case in this Nocturne. The text is really beautiful and so is the music. The accompaniment structure has artistic fashioning, highly pianistic and effective, and the voice part is treated with understanding of the needs of the singer. An excellent song. (Boston Music Co., Boston).

BOOKS

Reviewed by Irving Schwerké

Moussorgsky, by Oskar Reismann. Translated from the German by Paul England.

An eminent contribution to the musical literature of the day, is this Reismann volume. It adequately fulfills all the conditions that one may reasonably demand of an historical, biographical and analytical study of a great composer. The author's mastery over his material is conclusive, the style of his narrative is concise and clear, smoothly leading the reader from phase to phase of Moussorgsky's life, from work to work of his prodigious production. Dr. von Reismann's system of treatment is minute, but never to that excess which produces dry pages and chapters, ever keeping in view, as it does, the extraordinary human interest of the life under inspection.

In the art of portrayal, Dr. von Reismann has unusual capacities: his book does not seem to be about Moussorgsky, but gives the impression that it really is Moussorgsky. The unfortunate genius stalks through every page, a living presence, an intense, sensitive nature, "with whom every actual experience was transmitted into an artistic impression." Paul England's translation is excellent (Alfred A. Knopf, London.)

[Editor's Note—The reviews of several French books, which appeared in the Musical Courier of December 5, credited to I. R. Sussmann, were written by Irving Schwerké.]

New Fischer Catalogues

Carl Fischer, Inc., has issued a unique set of classified catalogues each bearing at-

tractive covers appropriate to the contents, which are as follows: Simple Solos for the Piano Student; Beginning Pieces for the Older Pupil; The Young Pianist's Repertoire; The Pianist's Recital Repertoire. Two little books carry these enticing titles: Now She'll Practice and To Interest Him in Studying the Piano. The violinist has a choice from these: Simple Solos for the Beginning Violinist; First Position Solos; First and Third Position Solos; The Violinist's Concert Program. There are also Romance in Song; Songs that Appeal to the Young Girl; and Twenty-four Songs a Man Will Sing ("A Man" is set in startlingly big letters, which would indicate that these twenty-four songs are for a basso-profundo, almost borne out by one of the songs listed: Let Lions Roar.) The song books are completed with Building the Concert Program. There are also separate catalogues for chamber music, saxophone, cornet, organ and part choruses. The book of religious tunes bears the title of Rejoice, Give Thanks and Sing.

Sidney King Russell Publishes Book of Poems

Sidney King Russell, poet and composer, has issued a new book of verse containing poems from various periodicals, including the New Yorker, Poetry, the New York Sun and Braithwaite's Anthology of Magazine Verse. This volume, his fourth, is entitled Lost Warrior, and is published by The Mosher Press. The other three are The Changing Flame, Pilgrimages, and The Golden Snare.

Mr. Russell's song, Journey's End, is programmed by Allan Jones, tenor, for his recital at the Plaza Hotel, New York, December 15. Several Christmas radio programs will broadcast Mr. Russell's The Little Christ Child. Other songs by this composer are Children of Men; Roll Along Cowboy; Song of the Hill; Little Heart of Mine, and Song for Spring.

Schelling Presents "Thermometer" to Youthful Audience

Ernest Schelling made a novel Christmas gift to his juvenile audience in Philadelphia, where he conducts the Philadelphia Orchestra in a series of concerts for the young similar to those in which he directs the Philharmonic in New York. The gift is a "thermometer," which registers "Awful. Bad. Better. Fine. Hurrah." It was in-

stalled in the stage of the Academy of Music, Philadelphia, at the concert of December 16. The children sang Silent Night, and the mercury rose to "Awful," mounted to "Bad," but refused to ascend further, although Mr. Schelling declared that he thought their tone fine. "Perhaps," he suggested, "you did not sing loud enough." The rest of the program included portraits of composers thrown on the screen to illustrate seventeenth and eighteenth century dances, played by the orchestra, and music by Destouches, Rameau, Bach and Purcell.

English Singers Heard by Canadian Audience

The opening concert of the Kitchener-Waterloo Community Concert Association of Kitchener, Ontario, Canada, was given by The English Singers. The concert aroused great interest in the Community Concert project. For the first time in the history of the town, every seat in the auditorium was sold, and it was necessary to add 250 extra seats for members of the Stratford Community Concert Association. The Stratford contingent was able to attend through the reciprocal plan arranged by the central bureau of the Community Concert Service in New York, whereby the national membership card used by all Community Concert Associations permits those belonging to one association to attend concerts given by all the others. The Kitchener-Waterloo concert course was officially opened with speeches by Mayor Bezeau and R. H. Roberts, president of the local association. Other events in this series include appearances by Percy Grainger, the New York String Quartet, and Richard Bonelli.

Ward French Attends Community Concert

Ward French, general manager of the Community Concert Service, attended the opening concert of the New Rochelle, N. Y., Community Concert Association series. Mr. French is a member of the Community Concert Association there. The concert was given by the Cherniavsky Trio at the Central Junior High School on December 15.

The New Rochelle association has been in existence since 1929, and during that time has heard such artists as Harold Bauer, Albert Spalding, The English Singers, Sigrid Onegin and the Barrere Woodwind Ensemble. This year the series also includes Maria Kurenko and Jose Iturbi.

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The editors will be glad to receive and look over manuscripts for publication.
These will not be returned, however, unless accompanied by stamped and
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for the loss or non-return of contributions.

NEW YORK JANUARY 2, 1932 No. 2699

Symphony concerts über Alles!

Great music, like great wealth, is concentrated in
too few hands.

Bellini's Norma is one hundred years old. Con-
gratulations and many happy returns of perform-
ance!

Not yet (but soon, it is to be hoped) has the penal
code made it a capital crime to play the radio loudly
after midnight.

Opera all over the world could stand a healthful
process of radical modernizing in scenery and stage
management.

Opera is in the air. Not only are the Metropolitan
performances being sent over the radio, but the Paris Opéra Comique will also broadcast its
representations very shortly.

Many of those who make comparisons between
modernistic and classical music impute to the former
an eloquence which it does not possess; and to the
latter a commonplaceness which it never had.

American music critics in the large cities are in-
vestigating the current price of transportation to
Paris. During the week of December 13 only one
major recital took place there, a piano program by
Brailowsky.

Film theaters of Berlin, Germany, are giving away
60,000 free tickets per month to poor persons. The
scheme might be tried, too, in New York where
gaping rows of empty seats are characteristic of the
movie houses these days.

Henry Prunieres, Paris music critic, deprecates the
fact that his city has so few talented orchestral con-
ductors. It would not be a bad idea for the French
capital to take some of them from Germany in lieu
of part of the cash reparations.

Yuletide Messiah

Christmas has come and gone and Handel's Mes-
siah returns to its usual yearly period of hiberna-
tion. Why is that immortal masterpiece heard as
a rule only at Christmastide? It was not written for
that celebration and its premiere was in the month of

April, 1742 (at Dublin, Ireland). It seems then that
Easter should also bring Handel's opus, and, too,
there is no reason to neglect it on July Fourth, Labor
Day, Thanksgiving, and the dates marking the birth
of Columbus, Lincoln and Washington, and the fall
of the Bastille.

Foretelling the Future

In The Fortnightly, a San Francisco review,
Henry Cowell emits a wail the basic concept of
which is "non-support." He says: "The New Music
Society distinguishes San Francisco as one of the
three American cities which have their own organiza-
tions for the support of today's music," mentioning
New York and Cleveland as being on the white list,
Chicago and Philadelphia on the black list, "having
no organizations of their own, only branches of the
International Society, with headquarters in England."

Mr. Cowell continues, speaking of San Francisco:
"Unfortunately the local organization is sponsored
by only a few enthusiasts. The patrons who give a
great deal in order that San Francisco's undistin-
guished (sic) organizations continue, do not evince
any interest whatsoever in this activity, nor in the
quarterly periodical, New Music . . ."

The "undistinguished" organizations are headed,
presumably, by the symphony orchestra, but Mr.
Cowell apparently feels that San Francisco would
derive far more fame and a greater amount of adver-
tising by supporting New Music, of which he is the
founder, owner and publisher. Of this undertaking
he says:

"During the past few years, New Music has been the
sole publisher of the music of most of the American
composers who can be considered to have possible permanent
value in their experiments in composition. These are Charles
Ives, Carl Ruggles, Carlos Chavez, Ruth Crawford, Adolph
Weiss, John Becker, Colin McPhee, Wallingford Riegger,
etc. Besides this, New Music has published works by men
like Aaron Copland, Nicolas Slonimsky, Anton Webern,
George Antheil, Henry Brant, Leo Ornstein, Dane Rudhyar
and Imre Weiss, who are seldom published elsewhere,
and who are among the distinguished modernists.

Charming and delightful is Mr. Cowell's state-
ment that his list includes "the music of most of the
American composers who can be considered to have
possible permanent value in their experiments in
composition."

Mebby so, Mr. Cowell! One man's guess is as
good as another. But the guessers of the past have
been so persistently and invariably wrong that one
must have confidence indeed to dare a guess in this
muddled present.

An Orchestral Calamity

A deplorable announcement is that the Roxy The-
ater in New York has disbanded its excellent sym-
phony orchestra and now employs a jazz aggrega-
tion instead.

Aside from the blow to the cause of good music
in the movie theaters, the abandonment means also
the sudden loss of employment for about seventy-
five of the Roxy orchestral players, with correspond-
ing grievous hardship to them and their families.

Furthermore, one wonders what the movie public
will say—that public which was supposed to have
been developed into lovers of good music through
the symphony orchestra at Roxy's Theater?

At least, so the publicity bulletins of that estab-
lishment used to announce frequently and fortissimo.

More Soviet Atrocities

Besides giving daily performances in two theaters,
the Leningrad Opera has arranged to appear several
times each week also at the city's various "workers'
clubs" and "culture houses." The opera house now
has over 400 singers and 234 orchestral players.

The Leningrad Opera and Conservatory have
combined to establish an opera school (at the Con-
servatory) for the training of vocalists, conductors,
and composers.

Eighty concerts each will be given by the Len-
ingrad and Moscow Orchestras this season, with spe-
cial courses for school and children.

Terrors of Night

Appropriately unhappy was the ending of 1931
with a performance of La Notte di Zoraima at the
Metropolitan on New Year's Eve. May 1932 bring
the operatic house a more fortunate fate with its pos-
sible Italian novelties.

Turning Back

Musical dissonance is a Frankenstein which in the
end tyrannizes over those who produce the hideous
bogey consciously and in most cases they return
affrighted to the normal ways of melodious men.

Beethoven and the French

According to the well-authenticated story, Beetho-
ven was visiting Prince Lichnowsky, near Tropau, in
October, 1806, just ten days before the battle of
Jena. The country was full of French troops and
several French officers had taken up their abode in
the prince's mansion. They expressed a wish to hear
Beethoven play the piano and the prince tried to
induce the stubborn and untamable composer to per-
form his newest sonata, the Appassionata, in F
minor. But every appeal was in vain. He would
play for no French officer; not he! Had he not torn
from his Eroica symphony the dedication to Napo-
leon? Esel und dummer Kerl!

When the prince good-naturedly threatened to con-
fine Beethoven in the house, a battle royal ensued.
Beethoven fought his way out and started as fast as
he could for the nightpost to Vienna, with the MS.
of the Appassionata under his arm, notwithstanding
the rain. When he reached Vienna he shattered a
bust of the prince before his rage cooled off. His
precious MS. was stained in several places by the
downpour of the preceding night.

The marks of water and diluted ink are still to
be seen on it. The black has faded into brown and
the white has darkened into yellow during the cen-
tury and a quarter since the ever new sonata was
composed. And one of the little comedies of history
is that this particular MS. is now in the possession
of the French nation. It is among the priceless treas-
ures of the library of the Conservatoire.

When Wilhelm Backhaus came to Paris to play two
concertos at the end of November, 1931, he expressed
a wish to see the original MS. of the Appassionata
sonata and we set out to find it. The librarian
brought us a remarkably well executed photographic
copy of it at first. But when I mentioned the name
of the pianist who had played the entire thirty-two
sonatas, thirty-three variations, and three concertos
of Beethoven in Paris during the year, the real MS.
of the composer was immediately produced.

What scrawls and dashes and dabs and scratches!
He must have written it with the same fury and in-
tensity with which he smashed the prince's bust. No
wonder his copyists had to study long and laboriously
to make music of his hieroglyphics. One might be-
lieve that his eyes were peering into space or fixed
on the stars, leaving his hand to find its undirected
way across the page. The paper is the toughest linen
rag, and good for another thousand years. But the
parallel five lines are very thick and roughly printed.

We stopped a few minutes in the museum of the
Conservatoire to see and touch a tiny clavichord
which once belonged to Beethoven. Its feeble tone
could not have been audible to the composer in his
later years. He has left no compositions for it.

On the way to the railway station, for Backhaus
was departing for Holland, he told me that in the
marvelous collection of musical treasures of the
Vienna Gesellschaft der Musikfreunde is a MS. of
Beethoven's G major concerto beautifully written by
an expert copyist. Its value is due to several melodic
phrases and passages in Beethoven's handwriting on
the margins of the pages indicating that the fertile
brain of the mighty Ludwig was never satisfied.
Backhaus has adopted a few of the Beethoven after-
thoughts even though the critics now and then accuse
him of taking liberties with the text.

Outside the station we passed a thickset, formid-
able lady with a small canine pet. Backhaus came
down from the heights of Beethoven to remark that
nobody would attack the dog as long as that woman
was present.

And then came "Au revoir! Auf Wiedersehen!"
The rest was steam and smoke, waving hands, and
a blue train rolling northward.

CLARENCE LUCAS.

Toppling Traditions

What's this! Isn't the depression worry enough
without a new danger being thrust upon us? They
are actually proposing to rob us of our good old
friend, the steam calliope. They wish to put air
where steam used to blow. Make an organ of it!
Fit it for the church and the movie show!

The circus "fans" of America have had it up for
argument; as if there could be any argument.
Pompeo Luigi Coppini defends the steam. "What?"
says he, "you don't agree? The air calliope dis-
plays too many stretti, fughetta con fuoco, spiccato,
pizzicato amabile ma non troppo, calandos con brios,
ritardandos, sforzandos."

We agree. With every word of it. Especially the
pizzicati. If you'd ever hear a calliope virtuoso try-
ing to do a pizzicato on an air calliope you'd under-
stand too. It just can't be done. Not properly.

Let no man put steam and the calliope asunder.

VARIATIONS

By Leonard Lieblich

It is 1932, with new prospects, new hopes, new courage, new faith. Variations is in a joyous mood and feels like reflecting blithely and briefly.

I think that my cheerful mood was started when someone put this paragraph on my desk, clipped from the New York Times of December 27: "Now that there is a wireless telephone to Hawaii it is within any one's power to call up the islands and ask them not to send over any more performers on the steel banjo."

To the numerous kind senders of holiday greetings, Variations herewith expresses cordial thanks and heartiest reciprocal good wishes.

Of the small mountain of cards received, the handsomest were from George Francis Lindsay (engraving of his musical camp at Lake Minnetonka), Anna Fitzu, Colette d'Arville (in Carmen costume), Mr. and Mrs. Montague Glass (a shower of silver), and A. Gilles, of the Savoy Hotel, London. The most amusing were those from Aline Fruhauf (caricaturist), showing herself doing a portrait sketch and telling the subject to "Hold still now," and Ken Kling's (caricaturist) drawing of Santa Claus gnawing some bones and saying, "Don't expect to see me this Christmas—times are so hard I had to eat my reindeer." The most musical were from Ottilie Lambert (New Orleans correspondent of the Musical Courier), Mr. and Mrs. Henry Holden Huss (Christmas anthem composed by Mr. Huss) and W. Otto Meissner (a canonical carol, infinite, inverse, and retrograde). The most religious were from the Morgan Trio, Anne Roselle and Lady Hay Drummond-Hay. Most poetical, Clara Edmunds Hemingway (with original verses). Most dainty, Rosa Ponselle. Most simple, Giulio Gatti-Casazza, Antonio Scotti and Dr. Otto Earhardt (stage director at the Chicago Opera). Most personal, Mr. and Mrs. Carl D. Kinsey. Most intimate, Katharine Goodson and husband Arthur Hinton (interior view of their lovely London studio home). The most "depressed," Mr. and Mrs. Robert A. Simon (a U. S. postcard with a rubber-stamped "Merry Christmas"). Most artistic, Baroness von Greve. Most elegant, Mr. and Mrs. Josef Stransky and Fortune Gallo. Most original, Emily Greenae ("It is with profound regret that I inform you there is no Santa Claus"). Most touching, holiday greetings from Anton Bruckner (a silhouette sent by the Bruckner Society of America). Most hopeful, Edward Coblenz, editor of New York American ("May I venture the prediction that Santa Claus is just around the corner"). Richest, George and Charley (speakeasy proprietors). Most unselfish, Dorothy Dolaro (a picture of her dog sending "Gr-r-r-eetings"). Most salacious, Dimitri Tiomkin (description unfit for publication).

My musical radio bill of fare last week seems to have achieved results in at least one direction, for here is a subsequent advertisement (in the New York Sun) of Childs Restaurant:

The new "smash hit" in
Musical Entertainment!

**CHILDS MELODY
MEAL on the AIR**

Tune in at 9:15 P. M.

Every **TUESDAY & THURSDAY**

WOR

Listen carefully for the
surprise announcement

CHILDS

The Nation's Host from Coast to Coast

In these hours of depression, economy everywhere is the order of the day. It should be applied also in music. Why not cut four movement symphonies and sonatas to three sections; change Prokofiev's opera title to The Love of Two Oranges; refer to Gounod's opera simply as "Romeo"; transform the popular German song, All My Heart Is Yours, into Half My Heart Is Yours; use only one pedal on the piano; prohibit double stopping on the violin; delete one of the soldiers in Schumann's The Two Grenadiers; cut the Lucia sextet to a quintet; omit the sharps and flats from all music; 6-8 time to become

5-8; and make piano recitalists confine their programs to pieces for the left hand only.

Richard Gilbert, phonograph expert of the Musical Courier, desires to know why a certain important character in Wozzeck is not listed on the program at performances of that opera. "In the doctor's office," says R. G., "is an authentic skeleton which must have belonged to someone in real life. If you were hanging there wouldn't you wish to have your name on the program?"

At the Barbizon Plaza ticket office (Tyson's) is a bulletin board scheduling current theatrical productions in New York. Part of the listing reads like this:

Metropolitan Opera.

Of Thee I Sing.

Sing High, Sing Low.

Louder, Please.

Vladimir Golschmann was a pleasant caller from St. Louis as visiting conductor of the New York Philharmonic Orchestra. However, he should not have told the evening paper interviewer that American composers will build up future national self-expression in our music through the agency of an individual idiom founded on jazz. The statement is disturbingly familiar.

"The American art student has youth, while in Europe art is an old man with whiskers and an inability to get away from the past."—Professor Eugene Steinhof, Vienna.

A rare fossil was found recently by Prof. R. T. Chamberlin (Princeton University) near Red Lodge, Montana. The creature is said to resemble a cross between a crab and a flounder. "They evidently had music critics in those days," is the venture of Alfred Human.

Toscanini's neuritis is not unique among conductors. Others whose baton arm is afflicted similarly and severely at periods, are Fritz Busch, Mengelberg and Stokowski.

Gretchen Dick, who devises, coaxes and promotes publicity for her musical clients, discovered that the paying teller of her bank was given to whistling arias, "not to keep up his courage but because he really loves music," as Miss Dick explains. She played good samaritan and gave the bank gentleman a ticket for an Yvonne Gall recital. A day after the concert, the teller wrote as follows to the donor:

My dear Miss Dick:

Please excuse the lateness of my expression of thanks, which I wish you will accept with true appreciation, in having had the opportunity to hear your recital.

With not a great deal of knowledge about music, but liking it very much, please allow me to congratulate you on a very lovely evening's entertainment. You sang so beautifully and sweetly and with charming control.

I will admit I was totally unaware of your profession, just in knowing you from your coming into our bank.

Once again, I send you my sincere thanks and wish you much happiness and success.

Very sincerely yours,

F. W. P.

Apropos of publicity, I used to deplore the "human interest" stories printed by American daily newspapers (via the press agents) about musical artists, and always I pointed with envy to our European journalistic cousins who looked with horror upon such unethical proceedings.

Now I bow my head in apologetic shame, for see this in the once august London Telegraph of several weeks ago:

Yehudi Menuhin (accompanied by his terrier Spot, which he intends to present to Kreisler) was engaged in making records for H.M.V. yesterday at their Abbey-road studio. One way and another Spot managed to be almost the hero of the occasion.

He was not very much interested in the process, out a dose of cake helped to mollify him. Then he was helped on to the top of an imposing gramophone. He sat there and put

his head on one side—just like the H.M.V.'s trade-mark dog.

Yehudi took his violin and stood by him. He drew his bow across the strings. Spot barked—just to show he could make a noise like that, too. His face fell when the humans laughed. He looked sad.

It was just what the photographer had been waiting for. There was a flash. Spot decided it was safer under the piano. But he was too late. The camera had already snapped him.

Ruth Kemper, a young American violinist just returned from Europe, where she also has functioned as a conductor, declares in a New York World Telegram (December 23) interview that the leader of an orchestra should never give way to temper. "I believe," she adds, "that the proverbial iron hand and personal tyranny of conductors is overdone. You can't be explosive unless you're Toscanini." And it isn't only explosiveness, Ruth, that makes a Toscanini.

Philadelphia Jack O'Brien, as he was known when he held the pugilistic light-heavyweight championship, has been studying the violin and is announced to make his debut on that instrument at a Pythian Temple concert in New York, January 23. If his horny handed colleagues of the fistic ring do their duty by Jack on that evening, the championship will be wrested from the claque at the Metropolitan. Jack is scheduled to play the Meditation from Thaïs, which, by the way, ranks in the musically feather-weight division.

And Chaliapin, too, contemplates a change of profession. He is to act in a film scenario written by Charley Chaplin. Stepping into the shoes of the comedian as 'twere.

M. B. H. writes to this department: "I have resolved never again to go to a symphony concert. I am evidently not fitted for it. I went to my first one the other evening. To get an idea of what it was all about I read the program notes, which said that the first number on the program was 'scored for two flutes, piccolo, two oboes, English horn, two clarinets, bass-clarinet, three bassoons, four horns, three trumpets, three trombones, bass-tuba, bells, timpani, bass-drum, triangle, cymbals, two harps, piano, celesta, and strings.' I tried to memorize all that as well as I could but kept forgetting it during the music and had to keep referring to the program notes and the rustling of the pages brought me plenty of 'shushes'. Now look here, do you mean to say that you music guys have all that stuff in your heads and can tell when one of those implements sneaks a little rest now and then with the conductor not watching, or when one of the violin players leaves his bow at home and has to lay off the job altogether? Gee, you fellows are great if you can do that. And give me another tip, will you? Does it take three men to play a triangle? The next time my wife wants to take me to a symphony concert, I guess I'll duck and go to the hockey match or to a movie. (P. S. It looks to me as if I don't know the difference between a conductor and a corn docter.)"

A foreign correspondent of the New York American obtained a face to face interview last week from Herr Wilhelm Hohenzollern, at Doorn, Holland. Speaking of contemporary international amities the interesting hermit said, in part: "The present moment is like the one before the orchestra commences; each of the performers is tuning his instrument. Today each one wants to play his own tune. But that can't go on. The result is a sound like cat-calls. The overture to the world concert hasn't even started. But some time it will begin, and then each people must play its part in a world orchestra."

Asked who would wield the baton, Herr H. launched into generalities, although he might have had it in mind to answer, "Me and Toscanini."

Maybe I'm impious, but I've come to think that taken as a whole, the first and third symphonies by Brahms are greater than any by Beethoven.

Dean Inge, of London, is stealing Richard Strauss' stuff, for the Reverend declares publicly what the composer used to tell his friends privately long ago when he was still anathema to unprogressive critics: "I do not subscribe to a press-cutting agency because they charge too much for a hundred insults."

Musicians have been fairly well cured of dabbling in the stock market, but if there are still some gullible and get-rich-quick tonalists they might ponder on the wise thought of Charles E. Mitchell, president of the City National Bank (New York) "A specu-

lator becomes an investor when the price does not go up and he holds on."

Even before depression there was a moratorium of melody and a drastic cut in musical inspiration.

The title page of *Le Courier Musical et Théâtral* (Paris) for December 1, bears the picture of an Opéra Comique soprano named Monighetti, although she is not Chinese.

From the *Musical Standard* (London): "We have heard of 'Interrupted Serenades' and 'Broken Melodies' (and our own good B. B. C. has been known to give us curtailed symphonies), but this traveler's tale of an incident at the Leningrad Opera strikes us as novel. It appears that a performance was interrupted by the sounding of a foghorn. 'A platoon of soldiers came out on the stage and demonstrated the use of gas masks during an air raid. Following this little divertissement, the opera went on.' Russian humor is so very subtle."

When Mme. Luisa Tetrazzini arrived in America from Europe recently after an absence of ten years, she waved a small American flag and cried "Viva America" while she was talking to the interviewing newspaper reporters. It was a touching gesture and many of the hardened journalists sobbed hysterically, some even bitterly.

Deems Taylor, as narrator of the Haensel and Gretel broadcast (Metropolitan Opera) made by NBC last week, spoke during the performance of the music. Deems understands operatic traditions all right.

Good bye, 1931, and good riddance.

A Nation's Music

That music should encounter difficulties in Germany continues to cause amazement among Americans. Most of us have almost worshipped the Germans for their musical devotion, and have been taught to believe that the greatness of that nation's tonal gifts was not confined to the ranks of its artists and composers but was generously distributed throughout all orders of non-professionals from the highest to the lowest. Have we not been told tales of conversations between street sweepers or hod carriers arguing about the technical problems of Tristan?

However, it appears that even Germany is not averse to the twisting of the dials, nor any too steadfast in its adherence to the home made variety of music. The *Muenchener Neueste Nachrichten* asserts that radio has robbed most of the young people of any real desire to learn to play for themselves, and this applies even, or particularly, to the rural districts where concert or opera performances must always have been rare if not non-existent.

The proposal has been made that public opinion should be invoked to rectify the present sad state of affairs; in other words, that it should be made the habit to know how to play as well as how to listen. How thoroughly American that sounds! The public is here forever being urged to make "personal participation" the fashion. Women's clubs and organizations that hide commercial interests behind their cloaks of art-righteousness are striving with might and main to make people "play," and "sing"—while concert-course organizers are striving equally to make people "pay."

Both performing and listening lead to musical development, and contact with music across the footlights or in the studios of a teacher will act like rain upon the fertile soil of the gifted and cause musical endeavor and patronage to sprout.

It is well to remember that public school education in America is conducted along similar lines. Children are offered contact with all sorts of apparently useless branches of human endeavor. Complaint has often been made that, as a result, they become "smatterers," that they know a little of everything and nothing well. A justifiable point of view, perhaps.

On the other hand such contacts awaken special aptitudes which would otherwise lie dormant. As for the musicianship of Germany and the Germans, no one will deny the eminence of the German masters but one may wonder if other nations might not have developed equal greatness under conditions similar to those found in Germany?

In Germany music has always been included in the school curriculum. The class instrumental lessons we hear so much about now in America have been familiar for fifty years or more in Germany. Militarism, too, encouraged music. Every German had

to serve his three years in the army during which time he was required to sing, unless he played in the band; and many boys learned band instruments so as to make their military service easier.

All of which sounds material, and is. But it serves to show that contact with music and education in music are the important things in making a musical people. A nation does not become musical if the children, especially the boys, are allowed to grow up without music.

Whether radio music will make the world more or less musical cannot be guessed, but it is sure that some of the rural districts of Germany as well as of other countries are gaining familiarity with a far better class of music today than they ever did in the past.

TUNING IN WITH EUROPE

On board S. S. Bremen.

Going back to Europe: leaving sunshine, the glad-hand, "prohibition," and whoopee behind; heading for fog, dull care, law-abiding and work. "Do you really prefer living in Europe?" chirps a female voice, saying good-bye. Gosh (old American)!

No wonder these German ships are the fastest to get across. You have to ride the first thousand miles or so in a taxicab. By the time you have reached Fifty-eighth Street, Brooklyn, you feel that the worst must be over.

You'd know this is a German boat. The signal for "All ashore" is from Fidelio, second act (or the *Leonore Overture*, if you prefer being symphonic). Some of the trumpets play it in B flat, some in F and sometimes they overlap. That gives it the modern touch.

A few years earlier they would have done it with Siegfried's horn call, but poor Wagner is at a discount, even on the briny deep.

The music on board is no worse than one would expect. Mozart "fantasias," Faust and Bartered Bride medleys and other fancy classics alternate with Kéla Béla and Ketelby. Music on boats must always, for some reason or other, be "light," and most of it cheap. Food and decorations, on the other hand, must be high-class. Curious idea, but in the realm of audible sensations the inferior article is always considered more palatable—and digestible.

There is music, and also jazz. But the syncopation is Teutonic. Right on the beat. Medley may be international, but rhythm is wedded to race, or locale. People can imitate each others' rhythm, as they imitate each others' gestures, but it's always an imitation.

On board we have: Harry Rosenthal, who played the *Rhapsody in Blue* (George Gershwin please note, for copyright purposes) for a select company of champagneers in the Ritz one night; also George White, of Scandals fame; also one Persian prince, one Nordic royal princess, one Maharajah (dancing foxtrots in native costume), one Right Honorable Lord, two ambassadors, Elsie de Wolfe, otherwise Lady Mendl (and secretary, and butler, and maid), two Drexel-Biddles and one Gloria Swanson (and husband, and daughter, and son, and maid), and one Jacob Epstein, sculptor. One or two Wall Street brokers are said to be traveling Tourist Third. . . .

Then again we read in the passenger list:

Mr. Thomas L. Blank
Mrs. Blank
Miss Marjorie Blank
Miss Leila Blank
and Secretary
and Governess
and Valet
and Maid.

Yes, we have no depression today.

There are about 1,200 passengers on board. Two hundred in the first class (also a few dogs). These occupy about four-fifths of the ship. There are yawning spaces between. Stock quotations are posted daily, but there are no gazers. People prefer to bet on the wooden ponies that race in the ballroom, at one dollar a throw.

We are in mid-ocean. This ocean life can be so restful (if you let it). There is no telephone. There is no radio. But Good-Night Sweetheart and Life is Just a Bowl of Cherries (or Stewed Prunes) are being played by hand. Also Du bist mein ganzes Herz (Lehár), with tenor obbligato.

There is dancing daily, while the surplus males watch hungrily from the ringside. Steamship companies will have to install hostesses *en masse*, if this here new deflation keeps on.

We have passed the Aquitania. We are passing the Scythia. We are passing everything. Companies are passing their dividends. The musicians are passing the hat.

Well, we're nearing the Irish coast. Fifth day out. Tomorrow afternoon we expect to be at work—thinking of our Home Town, our Lost Liberties and What Have You. It's the nerts (modern American)!

The Soaring of Genius

Our Parisian neighbor and namesake, *Le Courier Musical*, prints the following comment, written in 1887, by the "secrétaire perpétuel de l'Académie des Beaux-Arts," concerning Debussy's *Printemps*, one of the obligatory offerings sent to Paris by the holder of the Prix de Rome:

Mr. Debussy certainly does not err by being platitudinous or banal. He has, on the contrary, a pronounced tendency—even too pronounced—to seek the unusual. One notes in his work a sympathy for musical color of which the exaggeration causes him easily to forget the importance of precision of form. It is greatly to be desired that he should guard against this vague impressionism which is one of the most dangerous enemies of verity in works of art. The first movement of this symphonic piece by Mr. Debussy is a sort of adagio prelude, of a dream-like originality that is confusing. The second movement is a bizarre and incoherent transformation of the first. . . . The Academy expects and hopes for better things from a musician as gifted as Mr. Debussy.

Forty-four years—from 1887 to 1931—seems a long enough period to have relegated the "secrétaire perpétuel" to oblivion, and to have elevated Debussy to exalted rank as a master. The spectacle of uninspired elders trying to direct gifted youth has always afforded instructive amusement when viewed by later generations.

From Pedals to Pints

Mr. John H. Hammond, Jr., is an inventor of pedals and other devices useful to the gentle art of music as well as of death dealing torpedoes for war-time use. How he must have been amused at the offer of the bootlegging syndicate to pay him his own figure for the secret of the manless radio operation of ships.

Mr. Hammond lives at Magnolia, a part of Gloucester, Mass. He has built himself a palace there on the rocks above Norman's Woe at the entrance of the harbor. He has radio amplifiers that are marvels, an organ that is a delight, pianos that do wonderful and unexpected things, and from his castle he has controlled the manoeuvres of boats in the harbor, and has carried on other experiments, mostly concerned with electrical developments. He is reported to have said that "if the bootleggers ever learn the secret of radio control they could easily circumvent all government measures now available."

It is fortunate that the smuggling lawbreakers cannot deceive the Dry authorities now, as may be seen from the fact that no liquor is obtainable at present anywhere in the United States.

The Tyranny of Tone

According to The Christian Science Monitor, the function of the cafés in Prague (Czechoslovakia) has changed completely since the war. Formerly, the café was "the library, the intellectual center and the greatest source of information, to which the professor generally found his way in the afternoon and the business man in the evening, where newspapers were read, and learned or trade topics discussed in select circles."

Now, it appears, nearly all the Prague cafés have music and kindred other entertainments and amusements which attract the younger generation but keep away the oldsters. The new and noisy order of things seems to them like an invasion of their sanctuaries where quiet, privacy, and a serious atmosphere made for physical rest and thoughtful contemplation.

America, too, is ridden with the same affliction for hardly anywhere in this country can one eat or drink in public places without suffering the aural attacks of tone. Even in establishments where no musicians or jazz singers operate personally, a radio pours forth its phantasmagoria of sounds.

Oh, for the relief of some blessed nook where it is possible publicly to masticate without tonal obligato and to drink—prohibition liquids, of course—without the accompaniment of musical din!

SOMEBODY TOLD

By Simon Snooper

At the dinner given recently by The Bohemians, in New York, two violin teachers were inadvertently placed at the same table by the person in charge of the seating arrangements. The fatality of the circumstances lay in the fact that both instructors had taught the same young violinist but he received better newspaper notices while he studied with X. than when he later was placed under Z. During the dinner in question, Mrs. Z. carried on a long distance conversation with friends several tables away, and at one point of the talk shouted audibly: "Of course, we all know that the New York critics can be paid to write anything." X. almost swallowed an olive whole, but said nothing. And indeed, why should he?

After Deems Taylor's announcing last week at the Metropolitan Opera broadcast, the radio station received telegrams and letters protesting against his speaking during the music.

Olin Downs' radio comments during the New York Philharmonic Orchestra broadcasts are also not exactly a popular feature on the air. Many persons have told me that they turn off their radios during the interval of the speaking and tune in again only after the music recommences.

Artur Bodanzky is a zealous and expert bridge player and has the habit of scolding excitedly whenever his partner makes a mistake. Not long ago he was holding forth in great heat when the offender interrupted with: "Hey, hold on there! You're not conducting a rehearsal at the Metropolitan and I'm not an opera singer."

Only a few persons know the real name of "Boris Malakoff" who recently played in a two-piano recital broadcast from station WOR, New York.

Otto H. Kahn was to have appeared at the Critics' Concert in a plea for unemployed musicians but had to forego his generous intention at the last moment owing to an unexpected conference of (employed) bankers in Philadelphia.

If anyone dared doubt that there is magic in the Rachmaninoff hand, he should have passed by West 57th Street a few days ago when the mighty Russian pianist, in his swanky black velvet hat and seal lined coat, raised his right hand for a cab, and lo, two competitors appeared. Rachmaninoff was heedless of their bitter glances, and did right by his first man, waiting patiently until the intruder had scurried away from the curb to give room to the cab the great hand had beckoned.

There is a movie leader who knows how to conduct his orchestra but not himself. A lady tells me that she has written several business letters to the director in question and he has not had the courtesy to reply. Once a conductor, not always a gentleman, say I.

I understand that a large radio establishment is negotiating with George Gershwin for a concert tour and if it takes place the assisting singer will be Adelaide Hall, colored jazz performer.

What America does do for a foreign woman! The following was heard at a dinner party recently: "Mme. . . (mentioning the wife of a well known Russian artist) is nearing a ripe age now but she looks younger today than she did back in Russia when she was forty-five. Then she was huge, dressed badly and could not attract an approving eye. The other night at The Bohemians' dinner she looked positively stunning. She is pounds thinner, wears a decolleté down to a startling degree, dresses her hair becomingly and has learned the art of make-up. That's America for you."

Some merchants like to mix socially with musical artists; and artists like to eat the generous meals of the merchants. "It's all even, 50-50, and close harmony," as my musical informant remarked.

It is difficult for me to believe (even though I am ready to concede the truth basis in most gossip) that a prominent radio conductor collects secret commissions—twenty percent, it is said—from the men who play in his orchestra and the soloists who appear with the organization.

Even though the New York daily newspapers are hushing up the news, I can tell you reliably that Lee Shubert, theatrical producer, is dangerously ill in a hospital and

has already undergone a serious operation with another one to follow shortly.

Josef Hofmann's home studio and bathroom (at Merion, Pa.) are furnished in black and gold.

The chief compositions on the January 11 piano recital program (as yet unpublished) of Egon Petri will be Beethoven's sonata, opus 111, and six etudes by Paganini-Liszt. The Dutch artist arrived in New York last week.

Toscanini doubtless is a giant with the baton, but what pigmy hats he does wear.

If Wall Street were to list musical ratings the stock ticker would probably indicate the Beethoven and Brahms violin concertos as "BB" just as the insignia for American Telephone and Telegraph Co., and United States Steel Corp. are, respectively, "ATT" and "USS." If you don't believe this, ask Fritz Kreisler, who used to be (and perhaps still is, for all I know) as interested in stocks as in arco bowing on the violin.

Max Lorenz, the new German tenor at the Metropolitan, is only twenty-nine years old. He and Laubenthal are the best looking men in the German division of the opera house.

Walter Damrosch's cards for his annual New Year's Day luncheon, read: "You are invited to meet the other heroes of Valhalla."

One of the radio conductors told a friend seriously (who told it to me): "It was a question whether Ormandy or I would be engaged as a substitute for one of the omitted Toscanini concerts. They finally took Ormandy because they were afraid I would make too great a hit."

An opera singer who has taken to teaching was being discussed when the wife of a manager was overheard to say: "God help his pupils if he is as crabby a teacher as he is a poker player."

And speaking of poker, one understands why the big stakes that used to be played for by a little coterie of Metropolitan Opera singers and their friends are not so high these days.

A tenor of my acquaintance likes a good time when he tours, but like Joseph, of ancient fame, he is exceedingly careful, for fear of blackmail. His accompanist, how-

ever, having no funds to speak of, makes no bones about essaying the role of Don Juan.

Although the orchestra at Roxy's has disbanded—a terrible thing to do to the players in this time of depression—Maurice Baron, the general musical director, has a three-year contract and will continue to supervise tonally and conduct the Sunday night radio concerts.

At the Hotel Warwick luncheon and reception given by Mrs. Arthur Halmi to Estelle Liebling last Sunday, some of the musical guests were Mrs. Artur Bodanzky, Mme. Anne Roselle, Mr. and Mrs. Erno Rapee, Maria Jeritza, Colette d'Arville, Yvonne d'Arle, Irene Biller, Mr. and Mrs. Feri Roth, Mr. and Mrs. Josef Stransky, Eliz Gergely.

Leopold Godowsky, an ardent theatregoer, last week visited two musical plays, *Of Thee I Sing*, and *The Cat and the Fiddle*. He liked the comedy in the former piece and Jerome Kern's music in the latter.

Here's a secret: Before Egon Petri became a pianist, he was a violinist and horn player.

And, by the way, the luminous Lubitsch, prior to entering the field of film direction, performed professionally (and well) on the cello.

When Leonora Corona's radiant presence illumined the big Yuletide party given by S. Huntington Watts, she did not look at all like the harassed Gioconda who had just finished several hours of prima donna singing at the Metropolitan Opera Saturday evening performance. Other lyric artists at the Watts gathering were Mr. and Mrs. Max Lorenz, Frieda Hempel, Mr. and Mrs. Armand Tokatyan, Florence Easton, Florence Austral, Mr. and Mrs. Ivar Andressen, Edward Lankow, Stewart Baird.

Hooray, I have another news beat on the esteemed dailies. Authoritative information (even while not yet released) is to the effect that Carl Fischer, Inc., and Leo Feist, Inc., the publishers who have been associated with NBC are to resume complete control of their own business establishments in the very near future. Papers to that end were signed during the past week.

Maybe I'm gossiping, but have you heard that Mieczyslaw Munz and his missus are being divorced?

I hope my revered editor-in-chief won't mind when I whisper that a dinner sextet last Sunday consisted of Leopold Godowsky, Mr. and Mrs. Egon Petri, Albertina Rasch, Dimitri Tiomkin, and Leonard Liebling. And was there talk of pianists and piano playing?

Well, my dears, no prima donna is ex-

BITTNER'S LEG AMPUTATED

VIENNA.—Julius Bittner, the Viennese composer, has undergone a serious operation, the amputation of his right leg. During his stay in the hospital he began work on a Requiem. The composer is again on the road to complete health. P. B.

hibiting herself at the Cat Exhibition being held in the Maurel Gallery, this city.

Here's a letter that gave me much pleasure and made me think I'm not such an abandoned person after all:

New York, December 26, 1931.

My dear Mr. Snooper:

From the bottom of my heart I thank you very much for remembering my adored late husband, Gianni Viafora, in your *Somebody Told*. God bless you!

With every good wish for a joyous and prosperous New Year, I am,
Gratefully yours,
GINA CIAPARELLI VIAFORA.

I See That

The Gunther Music School has moved to West Eighty-fifth Street, this city.

New opera, *Devil Take Her*, achieves huge London success.

Large Vienna audience defy economic crisis. Karol Szymanowski, noted Polish composer, is very ill.

Attilio Baggiore made his debut with the Chicago Civic Opera as guest artist in Lucia.

Menuhin cancels contract with his German accompanist.

There are now no more agencies for Italian artists singing in Italy.

War again exists within the Viennese State Academy of Music.

Julius Bittner, Viennese composer, is recovering following the amputation of his right leg.

Charles Naegele played at the third concert of the Washington Irving High School (New York) subscription series, on December 26.

Mrs. Edgar Stillman-Kelley was honor guest, December 17, of the Birmingham, Ala., Music Club. Mrs. J. W. Luke, president.

George J. Wetzel conducted the Community Symphonic Orchestra in a concert, Flushing High School, December 16.

Suzanna Jackowska sang her own French translations of songs by American composers at Hunter College, December 22.

Roberto Moranzoni, conductor of the Chicago Civic Opera, was given the Cross of the Crown of Italy by the Consul General of Italy in Chicago.

The convention of the Civic Music Associations will be held in Chicago, January 14, 15 and 16.

Parsifal was revived by Chicago Civic Opera after several years absence from the repertoire.

Rosa Raisa made a triumphant reentry with the Chicago Civic Opera in *La Juive*.

Julia Peters, soprano, sang the leading part in the Christmas pageant and cantata given in Far Rockaway on December 27.

Gladys Mathew will tour the East and Middle West with the Cosmopolitan Grand Opera Company.

The Pangrac a Cappella Ensemble gave a program of Christmas Music over station WNYC on December 23.

The Gerster school of singing will open two additional studios in the musical center of New York.

Magdalen Helriegel has been giving programs of musical readings over WLWL.

Anita Zahm's dance pupils gave a demonstration of their work at the MacDowell Club, New York, on December 18.

FROM OUR READERS

Regard From St. Paul

St. Paul, Minn.

To the Musical Courier:

More power to your stanch pens, especially when discussing what Emil Oberhoffer used to like to call "organized cacophony." I have long enjoyed your trenchant editorials and articles.

With season's greetings,

Sincerely yours,

I. G. HINDERER.

(Founder and honorary president The American Guild of Music Teachers, Inc.)



My Page

Father: My boy, if you must learn to play in the orchestra CHOOSE THE PICCOLO!

Baggiore Creates Sensation at Chicago Opera

(Special to the Musical Courier)

CHICAGO.—As predicted, Attilio Baggiore created a sensation at his debut as Edgardo in Lucia with the Chicago Civic Opera. There were eight recalls after the first act; ten after the last. He has a glorious voice and is a fine musician and clever actor.

RENE DEVRIES.

Tibbett to Broadcast Weekly

Following several weeks of negotiation, Lawrence Tibbett has signed a contract, through his managers Evans and Salter, with the Firestone Tire Company, by which this singer, distinguished in three fields—Metropolitan Opera, talking pictures, and the concert stage—will appear regularly before the microphone for a minimum of thirteen broadcasts. This event sets a new standard in radio entertainment, since Tibbett thus becomes the first Metropolitan artist to sign a contract for a sustained series of appearances.

Tibbett's premiere in his new role will begin on Monday evening, January 4, at 8:30 p. m. over a hookup of NBC, covering the entire United States, Canada and Hawaii, and by short wave to the entire world. If on any of these Monday nights Mr. Tibbett is billed at the opera, a substitute mutually agreed upon will take his place for the broadcast. Should such a substitution be made, Mr. Tibbett's time will be extended so that he will give the full minimum of thirteen broadcasts.

Erskine to Play MacDowell

On January 15 and 16, Dr. John Erskine will be the soloist in MacDowell's D minor piano Concerto, with the Grand Rapids (Mich.) Symphony Orchestra, under the leadership of Karl Wecker. The same program will offer also Arthur Hartmann's Idylle and Bacchanale, symphonic works. The Grand Rapids Orchestra is playing to sold-out houses this season.

Gerster-Gardini Opens Additional Studios

Berta Gerster-Gardini announces that the Etelka Gerster School of Singing, beginning January 4, will open additional studios in the 57th Street district of New York. The school is offering three scholarships in all voices until January 15.

Gridley Engaged for Rinaldo

Dan Gridley, tenor, has been engaged to sing Brahms' Rinaldo (op. 50) with the Schola Cantorum of New York under the direction of Hugh Ross on January 20. He is also to appear with the Orpheus Club of Ridgewood, N. J., and the Ridgewood Choral on February 3 and 4 as assisting artist, Frank Kasschau, conductor.

Roth Quartet in N. Y. Recital

The Roth Quartet, of Budapest, will give a New York recital at the Barbizon Plaza on Monday evening, January 11, with Vera Brodsky, pianist, as the assisting artist. The day after the recital the Roth foursome is to sail for Europe to fill engagements there.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, January 2

Guy Maier, Children's Music Festival, Barbizon-Plaza (M)
Philharmonic Orchestra, Carnegie Hall (E)
The Ted Shawn Dancers, Washington Irving High School (E)

Sunday, January 3

Ralph Schaeffer, violin, Town Hall (A)
Don Cossack Russian Male Chorus, Carnegie Hall (E)
Manhattan Orchestral Society, Waldorf-Astoria (E)
Symphony Concert, The Playhouse (E)
Mary Wigman, dance, Chaminade Theatre (E)
Victor Chenkin, Guild Theatre (E)
La Argentina, dance, Town Hall (E)

Monday, January 4

London String Quartet and Ethel Bartlett and Rae Robertson, Carnegie Hall (E)
Hulda Lashanska, song, Town Hall (E)

Tuesday, January 5

Philadelphia Orchestra, Carnegie Hall (E)
Marguerite Volavy, piano, Town Hall (E)
Louise Arnoux and Rita Neve, Barbizon-Plaza (E)
Pan-American Chamber Orchestra, New School for Social Research (E)

Wednesday, January 6

Harold Bauer, piano, Juilliard Hall (A)
Philharmonic Orchestra, Carnegie Hall (E)
Margaret Matzenauer, song, Town Hall (E)
Diaz Wednesday Afternoons, Waldorf-Astoria
Boris Saslawsky, song, Steinway Hall (E)

Thursday, January 7

Artistic Mornings, Plaza Hotel (M)
Boston Symphony Orchestra, Carnegie Hall (E)
Lotte Lehmann, Town Hall (E)



H. N. Tiemann Co. photo

FINAL SCENE FROM LA NATIVITE GIVEN AT THE DAVID MANNES SCHOOL IN NEW YORK on December 16, 17 and 18.

Christmas Play Given at Mannes School

The annual Christmas play at the David Mannes Music School in New York, La Nativite, was heard by three audiences which overflowed the concert hall. Although an extra evening performance had been added this year, the attendance was so large that it was impossible to seat all those who came. For its fourth year, this dramatization of French noels, and of other Christmas music, was given in costume and in appropriate stage settings by solo singers and chorus, accompanied by a group from the senior string orchestra. Mme. Adrienne von Ende, who, with her pupil, Ottilie Schillig, teaches singing at the school, was responsible for this

year's performances. David Mannes conducted. The evening presentations were on December 16 and December 18. There was an afternoon performance on the intervening day for children. For a second year, Newton Swift's music, especially composed for La Nativite and based on themes from the noels, was given. This included a prelude, two intermezzi, and a March of the Three Kings. All those taking part in the performances entered wholeheartedly into the spirit of the play, with the result that the entire presentation was most effective and impressive and profoundly moved the audiences. It is not surprising that the performances of La Nativite should have become an annual event at the David Mannes School. G. N.

Artists Everywhere

Frederic Baer sang in Glens Falls, N. Y., December 8, and just before that with the Bridgeport, Conn., Oratorio Society. Further appearances this month are in Syracuse and Garden City, N. Y., Orange, N. J., and Worcester, Mass.

Eugenio di Pirani, pianist and composer, formerly of Brooklyn, N. Y., is spending the winter in Berlin, Germany, where he once studied music and was instructor at the Kullak institution.

Eleanor Everest Freer's opera, A Christmas Tale, was presented December 27, at Curtiss Hall, Chicago, by the American Opera Society. Four solo artists, a chorus and orchestra were conducted by Willard Rhodes.

Friday, January 8

Biltmore Friday Morning Musicales, Hotel Biltmore
Philharmonic Orchestra, Carnegie Hall (A)
Bonar Cramer, piano, Town Hall (A)
Maria Carreras, piano, Carnegie Hall (E)
Theodore Ullmann, piano, Steinway Hall (E)

Saturday, January 9

Philharmonic Orchestra, Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Myra Hess, piano, Town Hall (A)
Paul Robeson, song, Institute of Arts and Sciences (E)
The Kedroff Quartet, Town Hall (E)

Sunday, January 10

Philharmonic Orchestra, Metropolitan Opera House (A)
John Charles Thomas, song, Town Hall (A)
Constance Eisenberg, piano, Chalfin Hall (A)
League of Composers, French Institute (A)
Grace Moore, song, Town Hall (E)
New York Chamber Music Society, Plaza Hotel (E)
Nina Tarasova, song, Booth Theater (E)

Monday, January 11

Egon Petri, piano, Town Hall (E)
Paulist Chorists, Carnegie Hall (E)

Tuesday, January 12

Marion Bauer and Harrison Potter, lecture-recital, Waldorf-Astoria (M)
Sedalia Singers, Town Hall (A)
Nathan Milstein, violin, Carnegie Hall (E)
Winifred Cecil song, Carnegie Chamber Music Hall (E)

Wednesday, January 13

Verdi Club, Plaza Hotel (M)
Gordon Quartet, Juilliard Hall (A)
New York Banks Glee Club, Carnegie Hall (E)
Harold Samuel, piano, Town Hall (E)

Thursday, January 14

Philharmonic Orchestra, Carnegie Hall (E)
Hart House String Quartet, Town Hall (E)

Friday, January 15

Philharmonic Orchestra, Carnegie Hall (A)
Harry Braun, violin, Carnegie Hall (E)
Socrate Barozzi and Sandu Albu, violin, Steinway Hall (E)

More Praise for Koshetz

The Winnipeg Evening Tribune commented as follows about Nina Koshetz:

"Attempts to indicate the basic cause of a performer's greatness in a few words are seldom easy. In an endeavor to merely hint at this, in Mme. Koshetz' case, one would say that there are singers and artists; that Mme. Koshetz is both; and that her interpretations pulsate at fever-heat with everything in her being. Such people may be born in America, but the writer has never heard one—they seem a typical European product.

"Of Mme. Koshetz, one can truly say that she touches ecstasy in her songs. Expressing a preference, as illustration, the writer has heard nothing of its kind as exquisite as Mme. Koshetz' singing of one of the Ravel settings of Greek popular melodies since Mary Garden sang Debussy's Beau Soir. Her conception of the song, in its loveliness of line, emotional balance and precision of form, was the equal of Ravel's own workmanship, which, of course, is the last glove-botton in fastidiousness.

"Such programs as Mme. Koshetz offered are only possible by persistent hard work and study which is never finished. Of her actual singing, no more sincere compliment can be paid than to say it was always adequate. Such matters as a glorious mezzavoice, the variety of singing demanded in the Moussorgsky extracts, or the subtle effects of voice color achieved were just phases of an equipment which is that of a very fine artist indeed."

The Duluth critics, likewise, were enthusiastic:

"Madame Koshetz makes no attempt to win her audience through the arts and graces practiced by most prima donnas. She stands before her public with sincere and simple dignity, waiting for the beauty of her voice linked to a perfect vocal art, to make its direct appeal," was the comment of the Duluth Herald.

And the News-Tribune wrote: "That fine Russian soprano, Nina Koshetz, known heretofore to Duluth only by reputation, sang a program of the sheerest beauty. . . . Mme. Koshetz proved the possessor of one of the most beautiful voices we have heard in many seasons. In the bits by Ravel, de Falla, and a moment of Bach, she showed equally fine purity of tone, blending of color and exacting intonation."

Argentine Music for Buenos Aires

Music by Argentine composers is to be promoted through special concerts given by the Sociedad Nacional de Musica in Buenos Aires. The Provisional Government has been asked to donate the use of the Teatro Cervantes.

OBITUARY

Peter C. Lutkin

Peter Christian Lutkin, dean emeritus of Northwestern University School of Music and founder of the North Shore Music Festival, died on December 27 at his home in Evanston after a short illness. He was seventy-three years old.

He was born in Thompsonville, Wis., of Danish parentage. When ten years old he sang solo alto in the Episcopal Cathedral of St. Peter and Paul in Chicago and at fourteen was organist of the cathedral. In 1888 he became director of the department of theory at the American Conservatory and three years later joined the staff of Northwestern University.

The Evanston Musical Club, which he founded, later became the basis of the North Shore Festival.

Mary Bolling-Chapman

Mary Bolling-Chapman, founder and director of the Bolling-Mausser School of Music for the past forty-five years, died recently in Memphis, Tenn., where she was born sixty-six years ago. With the exception of three years spent in Germany studying under some of the great masters, she had resided in Memphis all her life.

Mrs. Chapman was the organizer and first president of the Woman's Evergreen Club, and was, with her husband, a charter member of the Evergreen Presbyterian Church. She held many offices in the Beethoven Club, of which she was a member of the board of directors at the time of her death. Her husband died a short time ago. J. D.

L. V. Celansky

PRAGUE.—L. V. Celansky, conductor and composer, died here at the age of sixty-one years. In 1907 he was made director of the Vinohrady Municipal Theater at Prague, and in 1918, when Czechoslovakia became independent, he assumed an important role in the musical life of the city by reorganizing the Czech Philharmonic Orchestra for which he served as permanent conductor for several years. In recent years he lived in retirement. R. P.

Germaine Bentz in New Studios

Germaine Bentz, pianist-accompanist, has removed her New York studios from Seventy-second Street to West 57th Street.

Music Notes From Coast to Coast

(Continued from page 19)

dramatic and swiftly moving composition the quartet revealed maturity of conception. Members are Harry Friedman, first violin; Leon Lenard, second violin; Arthur Stillman, viola, and Louis Meltzer, cello.

The Rochester Civic Orchestra presented a novelty at its concert of December 13 under the direction of Paul White, assistant conductor, in the form of Cesar Franck's *Les Eolides*. Loula Gates Bootes was soloist, singing a Faust aria with the orchestra and songs with harp and violin accompaniment.

On December 15 and 16, the opera department of the Eastman School of Music presented two works, the *Bastien and Bastienne* of Mozart and Donizetti's *Il Campanello*. These works of light and charming comic character are seldom heard, and the performance given them was both capable and amusing. Emmanuel Balaban was musical director and Nicholas Konraty dramatic director of the productions. R. S.

SAN FRANCISCO, CAL. California Club Hall was filled with an enthusiastic gathering to hear Ione Pastori-Rix. Received from the first with keen enthusiasm that mounted with every additional number, she was accompanied by Edward Harris, who was also heard in a group of solos.

Mme. Pastori-Rix has a lyric-coloratura soprano voice free from all defects, free in all positions, a timbre that is velvety, sensuous and pure which even in the highest tones of her equalized scale remains warm and mellow. Throughout her performance she displayed perfection of vocal technic.

Mme. Pastori-Rix's interpretation of songs of the old masters was manifested in a group of early Italian classics. Herein her diction was a model of clarity. However, it was with her singing of the long and difficult aria, *Come un bel di sereno* from Bellini's *La Sonnambula* that she conquered her public. C. H. A.

TRENTON, N. J. Jose Iturbi, pianist, was enthusiastically received in a program before the local Community Concert Association, December 10, in the auditorium of the Junior High School. The first group opened with two sonatas by Scarlatti, followed by the Mozart sonata in A major, No. 9. The closing number was the *Variations on a Theme of Paganini* by Brahms. The applause forced Mr. Iturbi to add the *Brahms Waltz* in A flat as an encore. The second group consisted of the following: Three Etudes, Chopin; *Serenade a la Poupee*, L'Isle Joyeuse, Debussy; *Pavane*, Ravel; *Fete Dieu a Seville*, Albeniz and *La Campanella*, Paganini-Liszt.

An ovation followed the final group and in response to the continued applause Mr. Iturbi was compelled to give three additional numbers.

Judge Godfrey W. Schroth is the local chairman of the Community Concert Association.

Victor Herbert's operetta, *The Red Mill*, was presented by the ninth grade of Junior High School in the school auditorium. Eleanor Ingoldsbey and Alice Piper were the faculty directors of the production, while L. Rogene Borgen, instrumental teacher, was in charge of the music.

The second of a series of educational programs presented by the Central New Jersey Chapter of the National Association of Organists was devoted to the works of Johann Sebastian Bach. Papers were read by Mrs. Charles L. Mead, Helen Cook and Mrs. Wilfred Andrews. An organ recital chosen from the works of Bach followed, with Jean Schlickling, Caroline C. Burgner, Mrs. Norman Hartman, Nita Sexton, Dorothy Schragger and Mrs. Fred W. Burgner as soloists.

The Symphony Club, with a personnel of forty-five members, made their initial appearance recently under the direction of Maurice Popkin. Joseph Siciliano, tenor, was soloist.

Jewel Burkus, attache of the State Department of Labor, was a recent vocal soloist over WFL in Philadelphia.

The eleventh concert of the J. Warren Davis Glee Club was held in the Central Baptist Church, under the conductorship of William J. Fleming, assisted by H. J. Johnson and David Waugh. Helen Krams Thompson, soprano; Albert J. Gater, Jr., tenor; H. Leroy Stout, baritone, and a trio under the direction of Harry Gidlins were the soloists. Mrs. Andrew Carton was the accompanist.

Rehearsals have been begun by the Trenton Choral Art Society for the sacred concert to be given during Holy Week. Alexander McCurdy of Philadelphia, conductor of the society, has selected the Cesar Franck Mass in A for the concert.

The trio of the Friday Chamber Music Society will present two concerts for children on January 12 and February 9. The concerts will be presented in the Stacy-Trent Hotel with Ruth Marie Ketcham,

violinist; Lou Sutphin Lawshe, cellist, and Jean Haverstick, pianist and director, as members of the trio. The members of the committee include Bertha M. Barwis, Mrs. John C. Forsyth, Edna V. Hughes, Anna Ireland, Margaret Masters, Mrs. J. Cornell Murray, Mrs. Paul J. Ralph and Mrs. F. Horace Salmon. William A. Schmidt of the Philadelphia Orchestra is the coach of the trio. F. L. G.

WHITE PLAINS, N. Y. The first subscription concert of the series, given under the auspices of the Westchester Conservatory of Music, was held in the auditorium of the new White Plains High School.

Harold Bauer, who is a member of the Board of Musical Advisors, and Nicolai Mednikoff, a member of the faculty and of the board of directors of the conservatory, were heard in a two-piano recital. The program consisted of *Fantasia and Fugue in A minor* (Bach-Bauer); *Andante Varié* (Schumann); *Sonatina* (Mozart-Bauer); *Variations on a Theme of Beethoven* (Saint-Saëns); *Fantasia in F Minor* (Schubert-Bauer); and *Marche Militaire* (Schubert-Bauer).

The artistry of Messrs. Bauer and Mednikoff was merged into an ensemble that had excellent balance, and unity of feeling for nuances, phrasing and rhythm. The audience was appreciative and applauded each number enthusiastically, calling back the artists many times at the conclusion of the program. E. H.

Television to Stimulate Opera, Says Bori

The belief that television will become the greatest possible stimulus to the development of opera was expressed by Lucrezia Bori, soprano of the Metropolitan Opera Company, after she had inspected the experimental television facilities at the Columbia studios in New York.

"Television," she said, "will mean that a now restricted audience will broaden into one literally all-inclusive. An important part of appreciation of opera is the actual viewing of the singers and scenic effects. When the science of visual broadcasting is perfected, it will mean a new and great stimulus for all things operatic." Mme. Bori added that she believed television would lead to the writing of new operas with locales familiar to the audiences and librettos in English in this country.

Escorted by William Schudt, Jr., Columbia's director of television programs, Mme. Bori watched a number of broadcasts both from the studio and at receivers located in another part of the building.

Ann Arbor May Festival Dates Announced

Charles A. Sink, president of the School of Music of the University of Michigan, Ann Arbor, Mich., announces that the thirty-ninth annual May Festival will be held in Ann Arbor, May 18, 19, 20 and 21, 1932. There are to be four evening concerts and two matinees. The Chicago Symphony Orchestra, Frederick Stock conductor, is again scheduled for this festival, and there will be the usual children's chorus and the college chorus under the direction of Earle V. Moore. Negotiations are pending for prominent soloists for the festival.

Events of interest on the programs include the American premiere of Rimsky-Korsakoff's opera *The Legend of Kiti*, which will be given in concert form. A special English translation is being made for this performance. Another Russian feature is Stravinsky's *The Psalms* and Haydn's *The Creation* will also be sung.

Eastman School Presents Operas

ROCHESTER, N. Y.—On the evenings of December 15 and 16 the opera department of the Eastman School of Music gave in Kilbourn Hall its first public productions of this season. Two short operas, Mozart's *Bastien and Bastienne* and Donizetti's *Il Campanello*, were performed with orchestral accompaniment and full scenic and costume investiture. Emanuel Balaban conducted and Nicholas Konraty directed the dramatic production. The Mozart opera was given its first Rochester production last season; the Donizetti comedy operetta on December 15. Mr. Balaban, executive director of the department, endeavors to make some significant productions each season and in addition to the Donizetti work he has in preparation for later performance an opera by Haydn. B.

All-Beethoven Program at Cleveland Institute

The string quartet of the Cleveland Institute of Music, Cleveland, recently gave a program on the faculty concert series of the school. The members are Maurice Hewitt, first violin; Lois Brown Porter, second violin; Quincy Porter, viola, and Edward Buck, cello. They played an all-Beethoven program, including string quartet compositions of both the early and later part of Beethoven's career.

Grainger Soloist With the Portland, Ore., Orchestra

Kayla Mitzel Appears at Matinee Concert

PORTLAND, ORE.—Percy Grainger was the soloist at the fourth Monday evening concert of the Portland Symphony Orchestra, Willem van Hoogstraten, conductor. Mr. Grainger played Tchaikowsky's first concerto for piano and orchestra, stimulating the huge audience. Bruckner's fourth symphony, presented in finished style by van Hoogstraten and gifted musicians, opened the program. Wagner's overture to *Die Meistersinger* closed a delightful evening at the Municipal Auditorium. Dr. van Hoogstraten's musicianship has built up a large patronage for symphonic programs in Portland.

Kayla Mitzel, young violinist, appeared as soloist at the Portland Symphony's second Sunday matinee, giving complete satisfaction in Tchaikowsky's D major concerto for violin and orchestra. A large Auditorium audience received her with unstinted enthusiasm. Under Dr. van Hoogstraten the orchestra also offered works by Rossini, Wagner and Humperdinck, closing with Liszt's symphonic poem, *Les Preludes*.

Ernest Fowles, member of the Royal Academy of Music, London, gave several piano lecture-recitals at Reed College. He

also spoke at the Ellison-White Conservatory, Frances Striegel Burke, director.

Soloists at recent events: Frida Stjerna, soprano; Mordant Goodnough, pianist; Waldemar Lind, violinist, all local artists. J. R. O.

Bomar Cramer's New York Recital

Richard Copley announces a recital to be given at Town Hall, New York, by Bomar Cramer, pianist, on January 8. His program includes among the classics Bach, Brahms and Beethoven, and of moderns Severac, Rachmaninoff, Granados, Scriabine, Ravel and Liapounoff.

Mr. Cramer is an American who studied with Pettis Pipes and at the Juilliard School under the supervision of Josef Lhevinne and Mme. Lhevinne. He has played in New York and in many cities of the East and Middle West.

Vreeland Has Crowded December Schedule

Jeannette Vreeland was soloist, December 13, with the Harvard Glee Club at Symphony Hall, Boston. Other engagements for the soprano during the first half of December included Hollidaysburg, Pa.; Buffalo, N. Y.; Battle Creek, Mich.; Fall River, Mass.; Hartford, Conn., and Middletown, Conn.

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Paris Hears and Applauds Madeleine Keltie, American

MacMillen Well Received—Woman's Orchestra Liked

PARIS.—As an interpreter of songs, Madeleine Keltie should have everything her own way. She sang at the last Wednesday Morning Musicale of the American Women's Club and created a sensation.

Devoted to her Toscas and Butterflies and Manons, Miss Keltie had hitherto refrained from letting people know that she has the extraordinary gift of making songs interesting. Had she been heard in the States the other day, they would now be calling her the "It" girl of melody. She seems to have everything the successful concert-singer requires: everybody knows what a delectable person she is, how good to look upon, and how stunningly she wears the latest fashions; and that she has a voice that is constantly growing in beauty; and what the rest of us now know is that she has the personality (and to spare) to "put her songs over" in a way that makes a deep impression, at times a thrilling impression.

Her program the other day consisted of songs of Debussy, Schubert, Strauss, Verdi, Mascagni, and her excellent accompanist, Richard Hageman. There were also a number of encores, among which the popular Clavelitos, in which Miss Keltie went the Iberians even one better! Her interpretation of Meine Ruh ist hin was in itself enough to distinguish her as a singer of rare capabilities.

MACMILLEN HEARD

Francis MacMillen, American violinist, with Jean Doyen at the piano, performed the Andante and Rondo from Lalo's Spanish Symphony, and also a group of violin pieces by MacMillen, Pierné, Ravel, Debussy and Randegger. In all of which his style, poise and phrasing were appreciated.

LADIES OBLIGE

We recently had an evening in which the song of the eternal feminine was not only heard, but heard on all the instruments of a large string-orchestra, the double-bass included:—a concert given by Jane Evvard and her orchestra of fair-sex instrumentalists. Madame Evvard and her cohort of musical ladies merit serious consideration. They can easily make any number of the sterner bands look to their laurels, for they play like men that not only know their business down to the last crotchet, but who are in it for all it is worth. Works of Bach, Handel, Nardini, Schumann-Demareux, Migot and Grieg were proffered, and with exemplary vim and vigor as well as a graceful something that fell pleasantly on the ear.

MME. DAL MONTE REAPPEARS

A numerous congregation assembled in the Salle Gaveau to hear Toti dal Monte and tenor Lomanto give an evening of (principally) operatic melody.—Donizetti, Mozart, Lotti, Massenet, Verdi, Gounod, etc. Madame dal Monte showered her hearers with vocal brilliants, though beyond the mere perfection of vocal method and the native beauty of her voice, she did not give them anything much to remember. Neither did Lomanto tender any of the genuine, meaty substance of music, though his qualities should seem to indicate that he could do more and better things if he desired.

ORCHESTRAL REPORTINGS

A number of interesting new works were brought out at the week-end orchestral concerts. Colonne, conducted by Gabriel Pierné, on Saturday afternoon gave the first audition of *Livre des danceries*, by the young French composer, George Migot. It is a suite consisting of Introduction, Gai, Religieux and Conclusion. Rich in contrast and brilliantly orchestrated these pieces are not dances as the word is understood, but rather pieces in which, against a metric background, a number of melodic lines cross and re-cross at will. The Saturday afternoon concert of the Padeloup Orchestra, under Rhené-Baton, brought the first performance of Four Polish Dances, by the young Polish composer, Alexander Tansman,—two of them in animated, two of them in slow rhythm. These morceaux, which were eminently successful, have attractive melodic substance and are scored with Tansman's wonted mastery of resources.

At the Sunday afternoon concert of the Paris Symphony Orchestra, of which Pierre Monteux is conductor, Don Juan by Strauss; the first symphony by Beethoven; Cinq Mouvements brefs (first audition) by J. Rivier; Le Jour (first audition) by Maurice Jaubert, and Concerto in E flat (with Borovsky, pianist) by Liszt, were played. Mischa Elman was soloist and scored a triumph with the Padeloup Orchestra. Sunday afternoon, directed by Rhené-Baton. He played Polonaise brillante by Wieniawski and Concerto by Brahms.

Irving Schercké gave a tea-musical, in his Paris studio, Thursday afternoon, De-

cember 9, when Alexander Steinert, American composer, played his sonata for piano; Mignon Nevada sang songs by early American composers (accompanied by Irving Schercké); Julien Krein, Russian composer, performed a group of his Preludes; Madeleine Keltie did songs of Schubert and Strauss (accompanied by Richard Hageman).

Among the other guests were Mrs. Wm. Younger, Alexander Tansman, Polish composer; Mrs. Tansman, Mrs. Richard Hageman, Boris Zadri, Russian pianist; Mrs. Boris Zadri, French painter; Alfred Galpin, American composer; Robert Kitain, Russian violinist; Anatole Kitain, Russian pianist; Maurice Eisenberg, cellist; Pierre Berezzi, French dancer; Marcel Mihalovici, Rumanian composer; Princess Uululani, Hawaiian soprano; George Verán, French author; Robert Martindale, American writer; Clifford Harmon, Michel Gibson, violinist; John W. Purcell, American sculptor; Elise Bailey, American painter; Mrs. Elise C. Bailey, Thomas P. Campbell, Professor at University of Colorado; Mrs. Thomas P. Campbell, President of Pro-Musica, Denver, Colo. I. S.

Vienna

(Continued from page 5)

ceased conductor, whose loss is still severely felt in Vienna.

Mahler's eighth symphony, conducted by Robert Heger, was another event to turn away hundreds of ticket-bidders two nights in succession. Crisis? It exists, of course—but impoverished Vienna always has and always will have money for interesting musical events.

BREAKING THE ICE

The Philharmonic subscription cycle, notwithstanding the warning cries of pessimists, continues to play to audiences approaching capacity, twice for every program—and what programs! Clemens Krauss seems determined to *épater les bourgeois*, or what is left of them, among the happily regenerated *clientèle* of the Philharmonic. Names like Prokofiev (pieces from the Love of the Three Oranges) or Honegger (with the ever amusing Pacific 231) would have been inconceivable in the programs of the Philharmonic two years ago, although of course these composers are household material with the other less conservatively rooted orchestras. Krauss threw down his gauge, and lo! he finds an enthusiastic following not only from the Philharmonic public, but what is more encouraging, from the allegedly reactionary Philharmonic members themselves. Let us thank them, and above all Krauss, for the successful experiment which has broken seemingly primeval ice.

SCRIABIN AND "COLOR PIANO"

The Konzertverein, too, has turned modernistic with a whole cycle of orchestral music directed by Ivan Boutnikoff, a temperamental and talented young Russian who has had previous success here. The principal offering of the first concert was Scriabin's Prometheus—not a premiere, but done here for the first time in its completeness, i.e., with the much discussed "color piano." Dr. Botstiber and Herr Koch, two officials of the Konzerthaus, devised the instrument, and it worked perfectly. Jacob Gimpel, than whom Vienna's young pianistic generation boasts of no better pianist, played the solo part.

Massimo Feccia, who made such a brilliant impression in Vienna last season, returned for another orchestral concert, again with an interesting program. To him we owe a re-hearing of Debussy's gorgeous impressionistic poem, *La Mer*, of which he gave a marvellous performance. The soloist of the concert, Ladia Finneberg, attracted deserved attention. She sang Beethoven's *Ah, Perfidio!* and Isolda's *Liebestod*, with a beautiful voice and technical and musical mastery.

AMERICAN MUSIC

American music was the watchword of an orchestral concert directed by Ernst Hoffmann, who was alternately announced as hailing from Breslau and from America. Whether he be this or that, he is surely an accomplished orchestral leader with plenty of talent, who gives promise of a career. He brought with him the belated Viennese premieres of two American orchestral compositions: Hadley's *The Ocean*, and Converse's *Flivver Ten Million*.

Both pieces met with interest, and although Hadley's, from its subject, would indicate a more romantic tendency than that of Converse and a whiff of that objectiveness which is (or perhaps was) the slogan of the young German school, both compositions were found to have the common quality of "program music," which has been in

Germany at least, rather out of date for some time. However, they were much liked by the audience.

AMERICAN ARTISTS

American artists—American by birth or by affiliation—were responsible for three of the most important and interesting recitals of the month. The first was a sonata recital given by Irene Jacobi—wife of Frederick Jacobi, the composer—in conjunction with André de Ribapierre, the latter being French-Swiss, but for several years associated with American concert and pedagogic activities. They played Mozart (Köchel No. 454) and Debussy, and, as their most important offering, Ernest Bloch's virile and brilliant sonata. We have not heard better sonata playing than theirs for many a year.

Aubrey Pankey, a negro baritone, is the first colored singer to come after Paul Robeson's huge success here. Pankey has much finish, and much primitive directness of appeal. He sang Schubert, Richard Strauss and Brahms as few Germans do today, with perfection of style and diction, finishing with negro spirituals, which brought him the ovations of a thrilled audience.

REUTER AND A NEW PIANIST

Florizel von Reuter, German by name and recent association, is yet "100 per cent American." He stirred Europe as a child wonder of the violin, and has now returned as a grown-up and fully developed artist. He has a dazzling technique and a brilliance that is sure to bring down the house. Reuter played a big program and had enormous success. He is own arrangements of American negro spirituals and of Tchaikowsky's Nutcracker suite were acclaimed vociferously.

A newcomer was Angelica de Morales, black-haired and dark-eyed South American Amazon of the piano, who I understand, is not a stranger in the U. S. A. Miss de Morales had the weighty support of so distinguished an artist as her master, Emil von Sauer, who personally assisted at his pupil's debut by playing "second" to her in his own four-hand arrangements of Liszt compositions: *Les Funérailles*, *Villa d'Este*, *Benediction de Dieu*, and *St. Francis on the Waves*. In these as well as in her solo offerings Miss de Morales made a distinct success.

BIG NAMES ATTRACT

If the great orchestral concerts saw capacity audiences, the halls were no less filled for the recitals of the acknowledged artists of the recital platform. Lotte Lehmann saw an enthusiastic and huge audience at her first Lieder recital in many years, and was hailed as a tremendously popular favorite. Magda Hajos, a young Hungarian violinist, was extremely well received as the assisting artist.

Enrico de Franceschi, operatic baritone, remains chiefly an opera singer, even when on the concert stage. His thrilling, often explosive manner of singing, and interpretation created its old electrifying effect.

Among the violinists, Bronislaw Huberman and Mischa Elman rallied their many admirers and fired them into enthusiasm. Of the pianists of the month, Arthur Rubinstein alone ventured the experiment of giving an almost entirely modern program, with Szymanowski's sonata, op. 21, as the principal number. Rubinstein's now huge popularity at Vienna justified the otherwise risky enterprise, and the Polish artist was feted strikingly.

Edwin Fischer's serious, almost rigid art and message, again moved a deeply impressed audience, composed of Vienna's most earnest music lovers. Ignaz Friedman, that virile "elegant" among pianists, and Fischer's antipode in many respects, displayed the art and fireworks of his pianism to another delighted audience.

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(Continued from page 5)

in B flat, majestically played by Nikolai Orloff.

"BANNED" PIANIST AND L. S. O.

The new stringency in the labor regulations affecting foreign artists visiting this country left the London Symphony without a soloist for two of their concerts. The French pianist, Simon Barer, was refused a labor permit at short notice, so Sir Thomas Beecham and his orchestra perforce gave a purely orchestral program on the Sunday afternoon, and changed the program of their concert on the following night. In place of Barer, the English pianist, Clifford Curzon, played the piano part in Strauss' *Le Bourgeois Gentilhomme* suite and played it with remarkable brilliance.

Dvorak's fourth symphony formed the central point of the first concert, which included a Handel ballet suite, arranged by Beecham, and recently performed by the Camargo Ballet Society. There was some excellent playing from the orchestra in both these works, while Tchaikovsky's *Francesca da Rimini*, which concluded the program, glowed with pure romanticism.

On the following evening British composers were lovingly dealt with. No one presents Delius' works as does Sir Thomas, and his *In a Summer Garden* brought all the sweet sounds and perfumes of the composers lovely garden at Grez-sur-Loing to the Queen's Hall. Elgar's symphony, which occupied the second half of the program, was given a superb reading, the audience cheering for the veteran composer at the close.

MYRA HESS IN BEETHOVEN

Beethoven's piano concerto in C minor is a work that can easily "hang fire," particularly in the somewhat labored, slow movement; but in the hands of Myra Hess and the B. B. C. orchestra, conducted by Sir Landon Ronald, it shone with a warm radiance, the lucidity of the pianist's essentially musical playing being in complete harmony with the conductor's conception. The Egmont overture opened the program, and Rachmaninoff's rarely-heard but interesting second symphony, which occupied the second half, could hardly have received more sympathetic treatment.

TWO ARTISTS IN UNITY

Myra Hess also appeared at the Queen's Hall in company with Yelley d'Aranyi, giving an afternoon of unalloyed pleasure with their perfect mutual understanding of violin and piano sonatas of Bach, Mozart, Brahms and Beethoven. It was perhaps in the more reflective moments (such as in the Andante of Bach's sonata in A major) that their sensitive art reached the greatest interpretive heights. The two performers, who will shortly be heard together in recital throughout the United States, aroused their audience to enthusiasm.

A second memorial concert to the late English composer, Peter Warlock, proved of unusual interest, presenting a program of chamber music, piano solos, songs and madrigals. Dorothy Silk, John Goss, the International String Quartet and the Tudor Singers interpreted Warlock's compositions and transcriptions with intimate understanding. Such songs as the four Ayres to sixteenth century words, sung by Dorothy Silk, Ha'nacker Mill and The Fox, in the group of songs with string quartet and wood-wind, sung by John Goss, are striking examples of the modern English school of song-writers.

A unique tribute to Warlock, the significance of which was not fully understood by the audience, was found in a group of songs entitled *Hommages*, four poems set to music by the composer's friend, Bernard van Dieren. The poem entitled *Long Barrow* was written by another friend of the composer, Bruce Blunt, on the Monday before the concert; Bernard van Dieren set it to music on Tuesday and John Goss sang it on the following Friday. John Goss and the London singers with Kathleen Markwell, who accompanied excellently throughout, closed the rather over-long program with three of their breezy "sociable songs," chosen in that spirit of fellowship which made the dead composer so popular among his colleagues.

A voice and piano recital by two young artists, Harold Stern and Anthea Bowring, contained some rare music which demonstrated the high ideals of the concert-givers. The baritone showed decided interpretive gifts and excellent diction in songs by Schubert and Brahms.

PROMINENT PIANISTS

A Bach recital by the acknowledged expert, Harold Samuel, always attracts a full house. A program which included the partita in E minor and the Italian concerto, showed this pianist in his freshest, most sparkling mood, and the many students and Bach lover who sat in reverence found renewed inspiration.

Arthur Rubinstein plays in London all too seldom, as was evident from his reception at his recent recital. The program at the Grotian Hall led away from the beaten

track. The Szymanowski sonata, op. 21, followed a magnificent version of the Bach-Busoni Chaconne, and in the hands of such a technician it at least sounded plausible. Of two Prokofiev pieces the *Suggestion Diabolique* contained more musical value than the new Rondo. A group of Ravel and Debussy and some Chopin mazurkas closed this unusually interesting program.

The Russian pianist, Nikolai Orloff, followed his success at the Philharmonic concert with a Chopin recital. One would think that there was little more to be said on the much-worn topic of Chopin, but this pianist's individual and yet always musicianly outlook shed a new light on even the composer's best-known works. His rhythm and gradation of tone were exquisite and his large audience was thoroughly pleased.

JOYCE HERMAN.

Brussels Enjoys Noted Foreign Orchestras

Prokofiev's Concerto a Success

BRUSSELS.—The musical season in Brussels feels the effects of the general crisis, opening more quietly than has been the case for many years. The smaller concerts are the first to suffer. The Philharmonic Concerts announce four foreign orchestras in their program of the season: a company from Bayreuth, the Berlin Philharmonic Orchestra, under Furtwängler, and the Concertgebouw Orchestra of Amsterdam, under Mengelberg.

The Bayreuth company, under the able direction of Karl Elmendorff, presented the second and third acts of *Tristan and Isolde*. This was not unqualified success, the local orchestra not showing its best form, and the tenor being indisposed.

Serge Prokofiev had much success with the first performance in Brussels of his fine third piano concerto. Felix Weingartner conducted memorable performances of a Brahms symphony and Beethoven No. 5; and Marcel Ciampi was heard in an exquisite recital. Alexander Brailowsky (pianist), Gregor Piatigorsky (a cellist who pleased the public, but about whom the critics differed), and Lotte Lehmann, singing in her best form, were among the most notable events of the season. A. G.

Foreign News in Brief

(Continued from page 15)

Turina Symphony Played

MADRID.—Joaquin Turina has been appointed professor of composition at the National Conservatory here. The premiere of his *Sevilla Symphony* in three movements was given with success under Fernando Arbos' direction. E. I.

Scottish Singer in Scandinavia

STOCKHOLM.—Héloise Russell-Fergusson delighted her large audience (which included Princess Ingrid of Sweden) with her program of Hebridean songs to her own Celtic harp accompaniment. Miss Russell-Fergusson's tour of Scandinavia included a concert with the State Orchestra at Gefle, and a lecture recital at Norrköping. The American colony also engaged her for a recital. D.

At Work on New Piano Concerto

PARIS.—American pianist and composer, Walter Morse Rummel, announces that he is at work on a new piano concerto "to commemorate the centenary of his grandfather's invention of the telegraph." Mr. Rummel says that he will weave into his composition "some of the rhythms of the Morse telegraphic code." L.

Aged Louise

PARIS.—The 800th performance of Charpentier's *Louise* (first heard here February 2, 1900) has taken place at the Opéra Comique. R.

New English Operas

LONDON.—A new one-act opera by the English composer, Arthur Benjamin, entitled *The Devil Take Her*, scored an immediate success when given under the baton of Sir Thomas Beecham at the Royal College of Music Opera Theatre recently. Negotiations are almost completed for this brilliant new work to be presented at Covent Garden next summer, and added to the repertoire of the Covent Garden Opera Company in their spring tour. The two principal roles will be played by Sarah Fischer (soprano) and Trefer Jones (tenor), who aroused enthusiasm at the premiere. J. H.

Jeune Fille?

LIÉGE, BELGIUM.—Plus que Reine (More Than Queen) is slated for early premiering at the Théâtre Royal. The work is a lyric drama by Marcel Bertrand. R.

Opera Sprouts

BRUSSELS.—At the Théâtre Royal de la Monnaie, the December repertoire includes *La Dame de Pique*, *Patrie*, *Martha*, *Les Dragons de Villars*, *La Forza del Destino*, *La Route d'Emeraude*, *Le Roi malgré lui*, *Traviata*, *Lakmé*, *Herodiade*, *Bohème* and *Mignon*. R.



"ONE OF A DOZEN PIANISTS AT PRESENT THAT TO ME COUNT AS THE GREATEST AND MOST IMPORTANT"
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Swedish Choral Club of Chicago Gives The Messiah

Orchestral Programs Include Christmas Numbers

CHICAGO.—The Swedish Choral Club presented its annual Messiah performance at Orchestra Hall on the afternoon of December 20 before a goodly audience. Under Conductor Harry T. Carlson the chorus gave a well balanced performance with the assistance of the soloists, Olive June Lacey, soprano; Lillian Knowles, contralto; B. Fred Wise, tenor, and Raymond Koch, bass.

PEOPLES SYMPHONY

The Peoples Symphony Orchestra was heard in concert at the Civic Theater on the evening of December 20, with Bessie Kuchek, a young pianist, and Sol Nemkovsky, young violinist, appearing as soloists.

EDOARDO SACERDOTE PRESENTS OPERA CLASS

Another fine performance by the opera class directed by Edoardo Sacerdote at the American Conservatory on December 19 at Kimball Hall showed once more what Maestro Sacerdote is accomplishing with his students. It was a performance of which he may justly feel proud, for each participant sang and acted intelligently and the performance had a professional atmosphere. Sacerdote's opera classes, among which are counted many professionals as well as unusually talented advanced students, is one of the largest classes in the city.

On this occasion there were presented the first act of Traviata, the second of Madame Butterfly, the third from La Boheme and the second from Carmen. An interesting feature of the performance was that Butterfly and Carmen were sung in English—and understandable English.

In Traviata Martha Blacker was Violetta; Frederick Mueller, Alfredo, and the lesser roles were well sung by Rosa Lubova, Werner Hager, John T. Read, James Mitchell and Daniel Long. In Butterfly Pauline Stephens was Cio-Cio-San; Alice Boughner, Suzuki; Werner Hager, Pinkerton; Walter Merhoff, Sharpless, and Irma Gramlich, Kate Pinkerton. La Boheme was sung by Alice Phillips as Mimì; Loretta Dwyer as Musetta; Frederick Mueller as Rudolph, and Walter Merhoff as Marcel. In Carmen, Jennie Podolsky had the title part; Betty Dando was Frasquita, Bertha Waldman was Mercedes; Kennard Barradell the Don Jose, Emil Tafinger the Escamillo, John T. Read, the Zuniga, and James Mitchell, the Dancaïro. Several of those are voice students of various Chicago voice teachers, but the majority are from Mr. Sacerdote's and Olga Sacerdote's classes at the American Conservatory.

Mr. Sacerdote played the accompaniments on the piano, from where he directed the entire performance in a manner which reflected his thorough musicianship and keen operatic knowledge.

AMERICAN CONSERVATORY NOTES

Paul F. Braun, former student of Wilhelm Middelschulte, has been engaged as teacher of organ at the Bradley Institute, Peoria, Ill. Mr. Braun is also organist and director of the choir of St. Paul's Episcopal Church in Peoria.

Lela Hanner, a member of Herbert Butler's conducting class, was awarded first place in the recent class competition for the opportunity to conduct one of the orchestral numbers of the program to be given by the Conservatory Symphony Orchestra in Kimball Hall, January 16.

Kennard Barradell, of the voice department, and two of his students (Emily Mick, soprano and Margaret Haman, contralto) were soloists in a special performance of the Messiah at Clinton, Ia., by the Apollo Club of that city, December 14.

Annalee Keane and Bertha Fitzek, both members of the American Conservatory faculty, presented their pupils in recitals at the conservatory the past week.

Helen Tollefson Guest, artist student of the American Conservatory, presented the

second program of the alumni series of recitals held at the Northwestern University School of Music at Evanston on December 17.

Eugene Boros, student of Tomford Harris, appeared as piano soloist at the recent reception at the Hotel Sherman given in honor of the Countess Margit Bethlen of Hungary. Juanita Wyatt, formerly a student of Allen Spencer, has been engaged as head of the piano department of the Women's College, Montgomery, Ala.

Mabel Yingling, soprano; Walter Nelson, tenor; Clarence Nelson, bass, students of H. William Nordin of the voice faculty, appeared as soloists in the Messiah at the Salem Lutheran Church, December 20.

The Harcourt Trio composed of Callie Harcourt; violinist; Arlene Walker, cellist, and Mary Fluck Eldridge, pianist, all American Conservatory students, appeared at the Carson Pirie Scott and Company annual buyers' dinner, December 8. The trio was also presented at the Sunday Musicales at the Shawnee Country Club in Evanston, December 27.

SYMPHONY PROGRAM

Two principal violinists of the Chicago Symphony Orchestra appeared as soloists at the concerts of December 24 and 25. Mischa Mischakoff, first concertmaster, and John Weicher, the second principal of Frederick Stock's ensemble, played Bach's concerto for two violins in D minor in brilliant manner. This was Mr. Mischakoff's sixth solo appearance with the orchestra and Mr. Weicher's first.

The program also contained the Prelude to Humperdinck's Königskinder; Schubert's Unfinished Symphony; The Rinsky-Korsakoff Christmas Eve Suite and the Ballet Music and Wedding March from Rubinstein's Feramors, which made for an appropriate Christmas concert.

CHICAGO MUSICAL COLLEGE ACTIVITIES

The Anah Webb Violin Choir surprised a large crowd at their Christmas musicale on December 19 since the ensemble of twenty-five contained a number of beginners who had not previously appeared in concert. Miss Webb's Violin Sextet offering Haydn's Little Symphony and a four violin arrangement of Kreisler's Old Refrain, Frasquita, and Liebesfraud (played by the double violin quartet) were added features. George Magnus Schultz, bass, appeared as the guest artist.

Ellen Hougenson, pianist, pupil of Lillian Powers, played on the program given at the Buena Memorial Presbyterian Church, December 11. On December 21 Franklin Morris, another of Miss Powers' pupils, entertained the Waverly Woman's Club.

Virgil Orcutt, baritone, pupil of Vernon Williams, recently sang The Messiah at Immanuel Lutheran Church, Elmhurst, Ill.

The honor program given by the Junior department under grades was replete with fine piano playing, denoting musicianship which comes only from much practice and application. Miss Caruthers was again in direct charge of the program in which twenty-seven pupils, representing eighteen teachers, offered piano selections.

Geneva Williams, dramatic soprano, pupil of Mme. Arimondi, presented a song recital on December 15 at the Greater St. John Baptist Church. A four group program was offered, the first consisting of arias from selections of Handel, Giordani and Mozart, which included the popular Caro Mio Bene. The second and third groups represented Haydn, Mana-Zuca, Sanderson, D'Harlelot and Huhn. Three Negro Spirituals completed the program. Bernice June Black was accompanist.

JEANNETTE COX.

Hortense Monath for Chicago

Hortense Monath, pianist, who has given two recitals in New York this season, will

repeat Alban Berg's sonata at her recital in Chicago on January 10. Mme. Monath, a pupil of Ernest Hutcheson and Artur Schnabel, made her debut in New York last season as Hortense Husserl. At her first recital this year she gave a premiere American performance of the Schubert German Dances discovered in Vienna last summer.

Chicago Bohemians Aid Needy Musicians

On January 10, The Bohemians of Chicago will give their annual dinner and musical program in the Palmer House.

Because of his recent bereavement, John Alden Carpenter has withdrawn as guest of honor; therefore the committee has decided to make this dinner the chief annual celebration of the society with no special guest of honor. There will be, however, many guests including American composers and other musicians. All profits derived from the dinner will go to the Philanthropic Fund of The Bohemians for the care of sick and needy musicians.

As chairman of the dinner committee and vice-president of The Bohemians, Herbert Witherspoon announces that all those who would like to make contributions to the Philanthropic Fund of the Bohemians may do so by communicating with Marx Oberndorfer, 520 Fine Arts Building, Chicago.

During the past year the committee of The Bohemians has aided (by means of the fund mentioned) families numbering nearly three hundred people and the plans for the future include the establishment of a permanent fund, the interest of which will be used for philanthropic purposes.

The officers of The Bohemians are Frederick A. Stock, president; Herbert Witherspoon, first vice-president; Felix Borowski, second vice-president; Allen Spencer, third vice-president; Charles Haake, secretary; Marx E. Oberndorfer, treasurer and corresponding secretary.

Kedroff Quartet Marks Thirty-Fifth Year in May

The Kedroff Quartet celebrates its thirty-fifth anniversary in May, 1932, for, although all the present members have not shared in its career for that length of time, the group itself was founded by its present baritone, Professor N. Kedroff, in St. Petersburg, in 1897. The quartet now consists of its founder; his brother, C. Kedroff, basso, who was likewise a professor of music in Petrograd and joined the ensemble in 1910; and Messrs. Denisoff and Kasakoff, first and second tenors, formerly of the Russian Imperial Opera, who joined the Kedroffs in

1920. The Kedroff Quartet made its American debut in New York on January 7, 1928, and is now completing its fifth consecutive and farewell concert tour in the United States and Canada. Its only New York recital takes place on January 9 in Town Hall.

Damrosch Pleads for the Teacher

During the speech which Walter Damrosch made in New York at the recent twenty-fifth anniversary dinner of The Bohemians, he announced the formation of the committee to raise a fund of at least \$300,000 for the many needy musicians in the metropolis, and Mr. Damrosch also said this: "Our country should be studded with millions of happy homes. These homes must consist of a gentle smiling and loving mother, a stern but forgiving father, and troops of obstreperous, naughty, disobedient but altogether adorable children. And is this all? No, indeed! There must be in every one of these homes a piano and perhaps a violin, and above all, a visit at least weekly of a patient, intelligent, strict but enthusiastic music teacher."

Manhattan Symphony's Program

A program of all classic music is to be offered at the Waldorf-Astoria, New York, January 3, when the Manhattan Symphony, under the direction of Henry Hadley, will present the following: Gretry-Mottl's Little Ballet Suite; Bach double concerto for two violins played by Jose and Jaime Figueroa; Haydn symphony in B flat major; Castrucci sonata; Gluck's Divinities Du Styx from Alceste; Berlioz' Adieu, Fiere Cite from Les Troyens, sung by Jacqueline Rosial, and Mozart's overture Don Juan.

Arrivals of Friedberg Artists

Myra Hess, English pianist, who is under the management of Annie Friedberg, recently returned to New York on the Aquitania. Artists under Miss Friedberg's management whose arrivals here are imminent include Harold Samuel, due on the Duchess of Bedford, January 4; the Budapest String Quartet, on the Europa, the same day; and Stuart Wilson, who comes January 13 on the Bremen.

Persinger Pupil in Recital

Louis Persinger's pupil, Ralph Schaeffer, will be heard in a Town Hall recital on the afternoon of January 3. His major offerings will be the Tartini concerto in D minor; the Vieuxtemps concerto in A minor and the Dvorak concerto in A minor. Ralph is fourteen years old.

Convention of Civic Music Associations to Be Held in Chicago, January 14-16

The ninth annual convention of the Civic Music Associations of the United States will be held at the Palmer House, Chicago, January 14 to 16.

Approximately one thousand delegates from some two hundred thirty associations will attend the convention for the purpose of discussing in round-table fashion plans to further extend the activities of the Civic Music movement. Delegates will also report upon the impressions created in their respective cities by artists.

On the evening of January 15 those attending the convention will be guests at the special gala performance of the Chicago Civic Opera, which will include the most important acts from three or four operas and employ the services of virtually every prominent artist in the company.

As in former years, the convention will be directed by Dena E. Harshbarger, originator of the Civic Music plan. Business arrangements will be managed by the Civic Concert Service, Inc., of which Miss Harshbarger is president and through which all Civic Music associations are affiliated.

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DENA E. HARSHBARGER

vention will gather together scores of national and international figures in public life.

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Permanent Kansas City Orchestra Seems Certain Arnold Volpe's Success With Present Organizations Wins Support—Other Programs and Notes

KANSAS CITY, Mo.—Because of the success Arnold Volpe has achieved in demonstrating to Kansas City that a symphony orchestra composed of local musicians is possible, plans are now beginning to take form for a permanent organization. Conrad H. Mann, president of the Chamber of Commerce, was the sole guarantor of the two concerts and as no salaries were paid and the admission price most reasonable—ten to fifty cents—large audiences greeted the players. The programs were played remarkably well by the ninety musicians, considering the fact they had been together for only six weeks.

Walter Fritschy's two concerts in December brought new artists to this city. The Aguilar Lute Quartet were able to please a large audience which heard music from the eighteenth century, a Mozart serenade and modern numbers that have been arranged exclusively for the Aguilars.

The two Frenchmen, Jean Wiener and Clement Doucet, surprised and mildly "shocked" some of their hearers when they gave a recent two-piano recital in Convention Hall. Their program varied from Bach and Mozart to Wiener's own French-American concerto and such North American numbers as the St. Louis Blues. At all times their playing showed that they are working on a sound basis and that the arrangements had been given much thought and attention.

The fall concert of the Kansas City Choral Club, George Sidney Stanton, conductor, proved to be a gala event. Powell Weaver and Carl Busch of Kansas City and Prof. Charles Sanford Skilton of the University of Kansas, were present as guest conductors, each to conduct his own composition. The hundred-voiced chorus has progressed this year under Mr. Stanton and it was a pleasure to hear such a satisfying tone used in interpreting the different numbers. Mabelle Glenn had her Memorial Boy Choir of Grace and Holy Trinity Church present and besides singing a number by themselves, were used in Skilton's A Moravian Legend.

As the second number on the school series the Russian Symphonic Choir, Basile Kibachich, director, gave a successful series of concerts in which most all Russian music was used. The third and concluding series will be given in February by Shura Cherkassky, pianist.

John McCormack appeared on the University of Kansas concert course and throughout one of his typical song recitals displayed a voice that still arouses one's sense of beauty in tone. Songs from Handel and Vinci, Rachmaninoff and many folk tunes were sung.

For their sonata recital, Lucile Vogel-Cole, pianist, and Carroll W. Cole, violinist, gave their fine style of performance to works by Beethoven, Dohnanyi and a viola sonata by Ariosti.

Gladys Cranston, soprano, recently gave a song recital in Epperson Hall and displayed a pleasing voice used in an effective

manner. Songs in Italian, German, French and English were on the program. As a feature, Miss Cranston presented three songs by the modern German composer, Joseph Marx, which proved attractive.

Marjorie Rose Ryan's monthly musical for December at Epperson Hall was given before a capacity audience and was composed of organ music by Marjorie Standart, songs by Mrs. Werton Dee Moore and Evar Carlson and as a feature, Mrs. Cary W. Barney played two Chopin selections which displayed her technical facility.

Christmas music was given special attention in nearly all local churches Christmas Sunday, the programs varying from oratorios and pageants to vespers and anthems.

The Messiah was sung at the Scottish Rite Temple by the Latter Day Saints Church choir of Independence, Mo., Paul N. Craig, conductor. This fourteenth performance of the oratorio by the choir had as its soloists Margaret Johnson Blaine, soprano; Gladys Good, contralto; George Anway, tenor; and Arthur Oakman, bass, of St. Louis.

Four Kansas City soloists, Rose Ann Carr, soprano; Edna Ver Haar Deacon, contralto; Clark Sparks, tenor; and Stanley Deacon, baritone, were engaged for the Messiah performance at Lincoln, Nebr., given there December 16.

Rose Ann Carr, soprano soloist at the Westminster Congregational church, gave a recent evening recital there, singing a well balanced program composed of songs suited to her pleasing voice. She was assisted by Gayle Giles, accompanist, and Ben Fryzer, violin soloist.

Kenneth D. Jarman, baritone, and assisted by Helen O. Palmer at the piano and Neill McGinniss, violinist, presented a benefit recital for the Unity temple fund, thereby winning his audience.

Mrs. Elma Eaton Karr was assisted during her music hour by Mrs. Tyree G. Newbill who played Beethoven's fifth sonata with her, and by Mrs. Richard Fedeli who sang an aria from Der Freischütz.

At a featured concert under the auspices of the Daughters of Union Veterans the soloists were Grace Nelson McTernan, soprano; Clark Sparks, tenor; and Harold von Swischer, violinist. Accompaniments were played by Margaret Miller and Mrs. Claude Rader.

During the Christmas holidays a special ten-day Oxford Piano Normal was given at the Kansas City-Horner Conservatory under the direction of Genevieve Elliot. Out of town students as well as local were enrolled for this intensive course.

Ruth Spindler of Garnett, Kans., who placed first in the organ department of the Federation of Music Clubs' biennial convention contest this year, played a Christmas recital sponsored by the Kansas City Musical Club at the Grand Avenue Temple. The Memorial Boy choir, Mabelle Glenn, director, assisted.

Marion Talley to Visit Europe

Marion Talley recently sailed for Europe on the Hamburg-American liner Albert Ballin. She is planning to attend the German operas as well as tour the Continent. The length of her visit is indefinite. Miss Talley is being accompanied by her mother, Mrs. Helen Talley.

MUSICALES

Curtis Institute Students' Concert

The season's fourth students' concert at the Curtis Institute of Music, Philadelphia, was given by pupils of Albert Meiff, of the violin faculty. Sigana Sornborger, a student of Harry Kaufman, was at the piano, and the young violinists were Frederick Vogelgesang, ten years of age; Charles Jaffe, fifteen; and Harold Kohon, twelve. The program opened with Bach's concerto in D minor for two violins and piano, featuring Master Kohon and Master Vogelgesang. The former was also heard in concerto No. 1 in D (Paganini-Wilhelmj), the latter in pieces by Beethoven, Tartini-Kreiser and Franz Ries. Charles Jaffe played Poeme (Ernest Chausson), and the first movement of Joachim's Hungarian concerto in D minor, op. 11.

The program proved in every way up to the Curtis musical standard. The three young protagonists showed themselves talented and the possessors of technical efficiency. Miss Sornborger furnished a fine pianistic background. M. S.

Shawn Gives Program

The Roerich Society recently presented Ted Shawn in a program of dances on American themes at Roerich Hall, New York. Mr. Shawn was assisted by members of his company. The evening's offerings were four dances based on American folk music (Old Fiddler's Breakdown, Negro Spiritual, Revival Hymn, and Patri-

otic Song) danced by Mr. Shawn alone; Cowboy Sketches, performed by Mr. Shawn, Anna Austin and Regenia Back; American Indian Suite, by Mr. Shawn, J. Ewing Cole, Campbell Griggs, and Barton Mumaw; Boston Fancy, by Anna Austin, Regenia Beck, Phoebe Baughan, Martha Hinman, J. Ewing Cole, Campbell Griggs, Barton Mumaw and Lester Shafer.

Mr. Shawn began the evening with a lecture on American Dance Themes, which the succeeding program served to illustrate.

Jackowska Sings Americans'

Songs in French

Songs by eleven American composers were sung by Suzanne Jackowska in her own French translations at Hunter College Auditorium, New York, December 22. An interested audience appreciated the interpretation of songs by Eleanor Everest Freer, Marion Bauer, Cadman, Hadley, Kelley, La Forge, O'Hara, Speaks, Rogers, Taylor, Woodman and Maduro. Mme. Jackowska's appearance was sponsored by the Circle Francaise de Hunter College. Yvonne Rudie was the accompanist.

A. G. of O. Reception

The annual New Year's Day reception and tea in the rooms of the Beethoven Association had as honor guests Harold Bauer, Dr. Wolle, Norman Coke-Jephcott and Fernando Germani.

Angell With Salmond at Juilliard

Felix Salmond, the cellist, assisted by Ralph Angell at the piano, gave a program at the Juilliard School of Music on December 16. It included the Cesar Franck sonata in A major.

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Orchestra Appearances and Presentations of Chicago Musical College Faculty

Messrs. Ganz, LaViolette and Collins Represent Noteworthy Trio of
Musician-Teachers—Some of Their Recent Successes

The Chicago Musical College Faculty has been well represented on numerous symphony orchestra programs this year, although the concert season is but three months under way. Performances by faculty members and of their works again emphasize the fact that the College (now in its sixty-sixth year) has a teaching staff second to none in musical efficiency.

Rudolph Ganz, artistic director of the Chicago Musical College, pianist, conductor, composer and pedagogue, recently completed a one month national tour as conductor of and soloist with the National Chamber Orchestra. On November 30 Mr. Ganz appeared as guest soloist with the Portland (Oregon) Symphony Orchestra.

Mr. Ganz made his debut with the Berlin Philharmonic Orchestra in 1899 and first appeared in New York in 1906. Thereafter, he toured Europe, America and Canada for many years, playing in more than 300 cities. In 1921 he became conductor of the St. Louis Symphony Orchestra, which post he held until 1927. He has appeared as conductor at the Stadium concerts in New York and the Hollywood Bowl. Having served as guest conductor in Los Angeles and San Francisco and conductor of the Elitch Gardens Summer Symphony, Denver, Mr. Ganz continues to wield the baton when his limited time permits. As a composer he also has achieved wide renown with many songs and piano works.

Wesley LaViolette is an American theorist, chairman of the Chicago Chapter of the International Society of Contemporary Music, and head of the departments of theory and composition and associate director of the Chicago Musical College.

Dr. LaViolette has made highly important contributions as a composer, his Spook Hour (scherzino for chamber orchestra) having received twenty-four orchestral performances played by the National Chamber Orchestra on its recent tour; the premiere of Dedications (concerto for violin and orchestra) was given by the Chicago Symphony Orchestra on November 26 and 27 with Albert Spalding as soloist; and there was a hearing of Dr. LaViolette's orchestrations of songs on December 4 and 5, with the St. Louis Symphony Orchestra. John Charles Thomas, baritone of the Chicago Civic Opera Company, being the vocalist. These songs will also be done by Mr. Thomas in March with the Los Angeles Symphony Orchestra.

Furthermore, Dr. LaViolette has written two piano concertos; a string quartet; Envoy (a piano sonata in one movement, dedicated to Alfred Cortot); a piano quintet; In Memoriam (requiem for orchestra, Rochester Philharmonic, 1925); a three-act opera, Shylock. The Prelude and a ballet in Act II, were produced by the Milwaukee Philharmonic Orchestra, 1930; Penetrella, for string orchestra, was played for the first

time by the Chicago Symphony Orchestra, November 30, 1928; and Osiris, Egyptian legend for orchestra (1929); five songs for voice and string quartet (1931); sonatina for two violins alone (1931), are other creations from the LaViolette pen, which also contributes numerous critical articles on music to various magazines and newspapers.

Edward Collins' most recent pianistic appearance was with the Chicago Symphony Orchestra on December 3 and 4, when he introduced his new composition, Concert Piece in A minor. He made his debut as a pianist at Berlin in 1912. Returning thereafter to America, he undertook a concert tour with Mme. Schumann-Heink, later becoming assistant conductor of the Century Opera Company, New York (1913-14). In the latter year Collins served as an assistant conductor at the Bayreuth Festival.

Mr. Collins is not only a pianist but also possesses high standing as a composer and as a teacher. His works for piano have been widely played and those for orchestra (heard with the leading symphonic organizations) are regarded as important contributions to American music.

His principal works for orchestra include the symphony B minor; Set of Four; Irish Rhapsody; Oratorio, Hymn to the Earth; Carnival Piece for orchestra, Mardi Gras (performed by the Chicago Orchestra 1924); Suite Mignonne for orchestra (1925); concerto for piano and orchestra (performed by the Chicago Orchestra with the composer as interpreter of the solo part, 1925); Tragic Overture for orchestra (performed by the Chicago Orchestra, 1927; ballet, Masque of the Red Death, after Edgar Allen Poe. Mr. Collins' chamber music comprises a trio for piano, violin and violoncello, G minor; sonata for violin and piano, A major; sonata for piano, F minor; about fifty songs and short pieces for piano and for violin.

That the presence of such a trio of musicians at the Chicago Musical College means much to its students is proved by the large classes presided over by Messrs. Ganz, LaViolette, and Collins.

Philippine Music Educator at Chicago Musical College

One of the featured selections presented by the Chicago Musical College Symphony Orchestra at its first concert at Orchestra Hall, December 12, was the concert overture, Cinderella, by Nicanor Abelardo.

Mr. Abelardo is holder of the La Violette Scholarship in composition and is taking advanced study under the instruction of Dr. Wesley La Violette, associate director of the college and head of the theory and composition departments. One of La Violette's compositions, Dedication, concerto for violin and orchestra, was given its first performance by Albert Spalding with the Chicago Symphony Orchestra on November 26 and 27. Among his other important compositions is the Spook Hour, Scherzino for chamber orchestra, played by the National Chamber Orchestra on its national fall tour of 1931 under the direction of Rudolph Ganz.

Mr. Abelardo is on a year's leave of absence from his position as head of the theoretical department in the Conservatory of Music of the University of the Philippines, Manila. He entered as a student in this governmental conservatory in 1916, and graduated in composition in 1921. Two years of post-graduate work followed, with graduation in 1923 upon receipt of his master's degree. He became a member of the conservatory faculty in 1918 and will return next year. The present acting director of the school is Dr. Francisco Santiago, who received his Doctor's Degree from the Chicago Musical College in 1924.

The composition, Cinderella, was composed since Mr. Abelardo's arrival in the United States. The first movement of another composition, a sonata for violin, was played by Alex Pevsner at one of the artist students' concerts in the Punch and Judy Theater during the past summer master school of the college.

Two of Mr. Abelardo's compositions have been selected for use in the National Inter-scholastic Music Festival given under the auspices of the Bureau of Education of the Philippines. These contests take place yearly in the spring.

Basil Cameron on the Coast

Basil Cameron passed through New York recently on his way to San Francisco where he conducts the second half of the symphony season. Concerning his programs he had little to say beyond the fact that he would give the first performance anywhere of the Fourth Symphony of Arnold Bax, who is accustomed to having his major works given premieres in America; Koussevitzky introduced his second and third symphonies.

Another work which Mr. Cameron will present in San Francisco is Vaughan Williams' Job, which will be given its first American performance. The work is a ballet, inspired by Blake's illustrations of the Book of Job. Its first concert version was offered at the Royal Philharmonic at Queens Hall, London, on December 3.

Foster Miller in the Fortune Teller

Foster Miller, known through his appearances with the Little Theater Opera Company, New York, the Cleveland Stadium Opera Company, and in concert and oratorio, was engaged by the Montclair (N. J.)



FOSTER MILLER

Operetta Club for the role of Sandor in three performances of Herbert's Fortune Teller in November.

The Newark (N. J.) News said of these performances: "His voice is deep, mellow and of considerable power; he has had experience on the stage, has been well taught, and sang his principal air so well that it had to be repeated." The Montclair Times stated "Foster Miller's singing of My Little Gypsy Sweetheart was more than satisfactory. He revealed a fine, mellow bass-baritone voice, equally certain of its power in high tones as in deeper ones. The audience called him back."

Among Mr. Foster's recent engagements are noted: Sorosis Club, Waldorf-Astoria Hotel, New York; Long Island D. A. R. Society, Hotel Bossert, Brooklyn, and Metropolitan Girls' Glee Club, New York. He is the baritone soloist at the Flatbush Congregational Church, Brooklyn, and in B'nai Jeseurun, Newark, N. J. Mr. Miller is an artist-pupil of Adelaide Gescheidt.

Fuchs Appears as Soloist With Cleveland Orchestra

Josef Fuchs of the violin faculty of the Cleveland Institute of Music, Cleveland, made his annual appearance as soloist with the Cleveland Orchestra on December 10. He is the fourth artist from the Institute staff to play with the orchestra this season. Mr. Fuchs was featured in the Bruch concerto.

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Cleveland Hears Boccaccio and Madame Butterfly

Opera, Concerts and Recitals Keep Musicians Active

CLEVELAND, OHIO.—During an entire week recently the Cleveland Opera Guild under the directorship of Francis Sadlier, Cleveland singer, presented a gay and sprightly performance of Boccaccio. All participants were Cleveland artists, and Conductor Rudolf Schuller acquired excellent results from both orchestra and soloists. The chorus was especially fine and it is to be hoped that the Opera Guild will continue to work for its ultimate goal of giving twelve operas in English. Carabella Johnson in the role of the hero, offered the most convincing impersonation. Her voice was expressive and pleasing and her histrionic abilities manifold. George Lunt, as Leonetto, was capable, as was Vincent St. John, the prince. Others who did commendable work were: James Thomas, Hugh Alexander, Joseph Maher, Andrew Borka, Robert Riemschneider and Frank Mackert.

The Cosmopolitan Grand Opera Company, consisting of a Cleveland chorus, an orchestra recruited from the forces of our symphony orchestra, Carlo Peroni, conductor was heard in a splendid performance of Madame Butterfly at Public Music Hall. For the name role the management secured the Japanese soprano, Hizi Koyoke, who was easily the most appealing Butterfly we have heard for some time. A convincing Pinkerton was impersonated by Edward Molitore, whose brilliant tenor voice was artistically employed; Mario Valle was a splendid Sharpless. Francesco Curci, who portrayed Goro, the marriage broker, gave a fine delineation of the role. Harriet Eells, Cleveland soprano of talent, made a great deal of the role of Suzuki. Francis Sadlier sang and acted well as the Bonzo. The production was of superior quality, whetting our appetite for more good things to follow.

The Singers Club, under the direction of the versatile Beryl Rubinstein, presented a program of interest at Masonic Hall. The steady advancement of the club in its artistry was evident in many of the numbers, ranging from Pergolesi through Bach to the moderns. A feature of the evening was the appearance of the two piano team, Beryl Rubinstein and Arthur Loesser.

Roland Hayes moved and captivated a large audience in his song recital displaying unerring taste and artistry. His devotion to German Lieder of Schubert, Schumann and Brahms; to Mozart and Beethoven, resulted in presenting a program of tense interest, such as we are not accustomed to hear from artists of more spectacular reputation.

After seven days of constant travel, during which time the Cleveland Orchestra played six concerts in the East, including New York, Buffalo, Williamsport, Reading and Pittsburgh, Pa., and Wilmington, Del., our musicians returned to present the ninth pair of this season's concerts in Severance Hall on December 10 and 12. In a program of special interest there was a novelty by the young Arnold Zemachson, Chorale and Fugue in D minor. The composition was of decided grandeur and dignity and it proved an interesting acquisition on the part of Conductor Sokoloff to supply his audiences with music of distinct merit. Mendelssohn's Nocturne and Scherzo from the Midsummer Night's Dream followed in contrast, expertly played by our symphonists.

Joseph Fuchs, concertmaster, chose for his vehicle the Bruch Concerto and imbued the hackneyed work with fresh beauties. His tone of profound depth and content brought out all the sensuous qualities in which this work abounds. It was an achievement of the highest artistic merit. The symphony was Chausson's B flat major.

The third string quartet program was given in Severance Chamber Music Hall. Messrs. Fuchs, Ringwall, Cooley and de Gomez played with finished style a program consisting of Haydn (opus 76), Brahms (opus 51), and as a novelty, a suite in the classical manner by Gordon Jacob, English composer.

Edgar Rose again presented three of his artist students in a program of concertos at the Hotel Alcazar. The Saint-Saëns G minor concerto, played by Miss Falk, gave evidence of serious study and good musical training; Liszt's E flat concerto was treated rather robustly by Theodore Applebaum, who, none the less, proved a very talented young man. Probably the most artistic work, with musical insight and interpretation was offered by Jerome Diamond, who contributed the Liszt Hungarian Fantasy to the evening.

The third University Concert at Severance Hall on December 9 presented an hour of unmingled pleasure with the Mozart Jupiter Symphony, Loeffler's The Death of Tintagiles, in which Carlton Cooley played the viola obbligato, and Chabrier's festive, Espagnole. These concerts offer unusual opportunities to the students and faculties of Ohio Universities.

The MacDowell Club presented Mary Prayner Walsh in a program of German and

English songs for their November concert. Brahms' Mainacht and Liebliche Wangen received an excellent interpretation. Mrs. Walsh's ringing high tones are always overcast with a mellowness to insure pleasure for the listener. Agnes Rocher delivered her accompaniments in artistic style and offered a group of solos, which marked her as an accurate performer. Another feature of interest on this program was an instructive and enjoyable reading on Gilbert and Sullivan by Mrs. Charles Scanlon. R. H. W.

Smeterlin Sails

Jan Smeterlin, Polish pianist, sailed from New York, December 15, on the Europa. Mr. Smeterlin chose the fastest steamer available, as he is scheduled to give three concerts in Holland during the holidays,



JAN SMETERLIN

the first on Christmas Day in Amsterdam, the second at The Hague, and the third in Rotterdam. Next month he plays in England and Scotland.

December 15, the date of his sailing, Mr. Smeterlin made the last appearance of a transcontinental American concert tour of two months' duration. Next year the pianist returns to this country to fulfill a long list of engagements and reengagements which will keep him here from early December until April.

Jay W. Fay Honored

The New Jersey State Teacher's Association has tendered to Jay W. Fay, head of the band and orchestra department of Ithaca College, a "Tribute to Jay W. Fay" in recognition of his services as president of the music department of the association. Mr. Fay has had wide experience as a professional musician and as a teacher. He was for some years head of the musical department at Louisville, Ky., Plainfield, N. J., and instrumental instructor at Rochester, N. Y., and at New Jersey College for Women. In addition to his connection with the New Jersey Teachers' Association, he was chairman of the national committee on instrumental affairs of the Music Supervisors National Conference for four years. Mr. Fay is also the author of many standard textbooks on school orchestras, band methods and other musical subjects.

He became affiliated with Ithaca College last fall, and authorities there find that the band and orchestra department has developed materially under his guidance. He has at present two bands and three orchestras in the college. During the past month the senior band has played one hundred major compositions. Mr. Fay's plan is to familiarize each member of his department with all the works in the large music library of the college. He will present the symphony orchestra in concert in the near future. The second orchestra is to accompany the college chorus in Handel's Messiah and other choral works during the spring. Plans for specialized summer school work are being laid.

Allentown, Pa., Community Concert Series Flourishing

Ethel Bartlett and Rae Robertson, English two-piano artists, opened the Community Concert series of Allentown, Pa., with a recital on November 23. The second concert took place on December 17, the Don Cossack Russian Male Chorus being the attraction. Richard Bonelli also appears on this course.

The Grand Island, Mich., course was inaugurated on December 4 by Robert Goldsand, Viennese pianist. Following the concert, Dr. and Mrs. S. C. Bell entertained Mr. Goldsand and friends at an informal reception at their home.

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Baltimore Orchestra Opens Its Concert Series

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BALTIMORE, Md.—Musically and from a local viewpoint, the opening concert of the Baltimore Symphony Orchestra was the outstanding event of the season thus far. Increased to a personnel of one hundred, the local municipally endowed organization began its seventeenth season in a manner that augurs for a splendid year. George Siemom, beginning his second season as director, showed a control of his musicians that was not so definitely manifested last year. Mr. Siemom had arranged a splendid program which was interesting throughout. Special interest was further centered in the occasion by the appearance of Hilda Burke, soprano, of this city and member of the Chicago Civic Opera Company. It was Miss Burke's first public appearance in her home city since her success with the Chicago company. She sang arias from Aida and Andrea Chénier in faultless manner.

The second visit of the New York Philharmonic was the occasion for a capacity audience with Arturo Toscanini directing and Adolf Busch, violinist, as soloist. Mr. Busch's playing created great enthusiasm. It was no greater however than that accorded Mr. Toscanini later in the program, a reception worthy of his peerless conducting and as a mark of farewell and good luck, the concert being the only one of the year under the Italian director's leadership. The orchestra, as always, played superbly.

Fritz Kreisler, in his annual Baltimore recital, drew the usual capacity audience.

Speaking of violinists, Baltimore was once again granted the opportunity to hear a little boy make phenomenal music when Ruggiero Ricci appeared in his first recital in this city. Ricci aroused his auditors to the same degree of delight as he has in other cities and one sat dazed at the display of mastery over technical difficulties and in-

sight into the deeper meanings of the composers' thoughts.

Baltimore has waited since last season for Mary Wigman and received the German dancer with acclaim. Miss Wigman's dancing is not the type that will attract the masses at first blush but there was a most representative audience of those interested in the best of art to greet the great dance interpreter.

Giving her first recital in this city, Lily Pons, heightened the impression created by her when she appeared last spring with the Metropolitan. Miss Pons is a charming recitalist and attracted an audience of culture and size.

No more popular singer comes to Baltimore than Lawrence Tibbett, and a recent recital well attested to that. Few there are who can mingle operatic selections, Lieder, and songs that appeal to the so-called movie goers as does Tibbett and he is doing yeoman service for better music in this fine work of his.

The College Chapel Choir of Capital University, Columbus, Ohio, made its Baltimore debut recently and presented a program of devotional music, ranging from Palestrina and Bach to Christiansen and Willan. The entire program, with one exception, was sung in English and with an enunciation of clarity that is rarely noted. It was a striking performance of choral singing.

No more interesting or more inspiring pianist comes this way than Harold Bauer. For two hours, Mr. Bauer held a capacity audience at the Peabody Institute enthralled at his recital, a performance of finish and unblemished beauty.

The Baltimore Music Club, that most active body of women interested in the better things of music gave an interesting concert at which active members of the club gave the entire program. They were Amanda Ransdell Harmon, violinist; Nils Falkman, tenor; Sarah Stulman, pianist and Helen Stokes, soprano. The recital marked the first appearance of Miss Stokes before the local branch of the National Federation of Music Clubs since she won the national young artists' prize last June in San Francisco. Miss Stokes' singing was admirable. The club also recently gave its annual Christmas frolic and presented Juliette Lippe, dramatic soprano, in a concert. This fine singer is always stimulating.

Maurice Marechal, French cellist, and Benno Rabinof, an uncommonly gifted violinist, were recent Peabody recitalists. Both artists merited the applause of capacity audiences recruited from the musical elite of the city.

The Don Cossack Choir repeated the impression made at its first appearance.

The Bach Club, a local organization which gives only the best in music offered Ethel Bartlett and Rae Robertson, ensemble pianists in a concert. Their performance was impressively finished and one that gave rare pleasure to a critical audience. The Bach Club is getting a strong foothold and is to sponsor the only recital by Adolf Busch while he is in this country.

Esther Dale appeared in recital at the Maryland School for the Blind and left an impression that makes one hope for an early return of the artist.

The first concert by the Peabody Conservatory Student's Orchestra was most interesting. Sixty students are augmented by a dozen or so professionals. Gustav Strube, former director of the Baltimore Symphony, has brought the organization to a high point of excellence.

Harriet Zell Colston, local soprano, and Bart Wirtz, head of the cello department at the Peabody and assistant conductor of the Baltimore Symphony, gave a joint recital before the University Club. Frank Bibb was accompanist at this performance.

A group of advanced students of the late George Castelle gave a memorial concert in memory of their former teacher. Those participating included Elsa Baklor, Henriette Ries Kern, Constance Hejda, Elsie Craft Hurley and Anna Green Sachse. The Meyerbeer Singing Society, of which Mr. Castelle was also director, gave several selections in a manner that greatly accredited its former leader.

Cornelissen Well Received

Arnold Cornelissen, Buffalo pianist and conductor, gave the first program of a series at the Buffalo Institute of Music, of which he is a faculty member, on December 4.

Commenting upon his appearance the Buffalo Evening News said: "The pianist's musicianship is of the quality to bring to light varied and interesting effects in performance and his feeling for brilliant style manifests itself frankly in music of the type of the Bach-Taussig and the Dohnanyi rhapsody. In his playing of the Galuppi movements Mr. Cornelissen disclosed beauty of tone and presented contrasts felicitously. Poetically conceived was his Chopin nocturne, D flat major, and musical qualities were outstanding in his interpretations of the Brahms Intermezzo, A minor, and the Ravel Jeu d'eau."

The Pro-Arte Symphonic Choir, of which Mr. Cornelissen is the conductor, gave its first concert of the season on December 2. The Courier Express spoke of the improvement in its work, saying: "The choir has been enlarged with some fine new voices and is splendidly balanced. In the work last evening there was evidence of careful training and earnest response, and Mr. Cornelissen has reason to be proud of his choristers."

Another High School Singing Contest

The American Academy of Teachers of Singing has announced that there will be another high school solo singing contest for the Eastern District in the spring of 1932. Although no definite date has been set, it is expected that the contest will be held on Saturday, May 14, in New York. Any high school in the Eastern Supervisors Conference District will be allowed to enter students. Frederick H. Haywood is chairman for the contests.

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The Musical Courier desires to obtain the present address of the following:

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Recent Musical Progress in Egypt

(Continued from page 7)

lack of an Oriental piano is secondary and subordinate to the other essential causes for the retarded state of Oriental music.

He tells how the Orientals have used instruments such as the Kanoun and the Santour, dating back to pre-Islamic times, on which different sounds can be made simultaneously. But no effort to combine sounds was ever attempted. There is no doubt of the fact that the Oriental piano is a suitable instrument for reproducing every kind of Oriental music. Nevertheless the cold fact remains that all the thousands of usual pianos scattered throughout the country have not been the means of giving birth to a single composition of Oriental character, likely to have any dignified place in the polyphonic world. The piano in Egypt has added nothing to what was accomplished on the aforementioned ancient instruments. It still remains without repertoire.

The best way to fill in the gap, says Hemsî, is to instruct the Orientals (beginning with the children in the lower and intermediate grades) in both kinds of music; and that the problem will not be solved otherwise. Meanwhile, he avers, this Oriental piano will remain a fine scientific instrument without any usefulness which is purely musical.

Toward the close of the school season in 1929, we learn, the conscience of the Minister of Public Instruction hurt him because he had not given the subject of public school music the attention which it deserves, his stated reason being that Egyptian music has not been placed on an artistic (and probably academic) basis having a national character. While waiting for that to happen, he has now decided to provide the pupils of the indigenous schools with a conservatory of European music! Meanwhile he orders the quarter-tone system of Alois Haba to be investigated abroad.

This is not the way to solve the problem according to our iconoclast of La Reforme. He says that the school songs of foreign nations should not be the first things taught to the children of a country where the people are so radically different in atavism and temperament. How he bewails the fact that Egypt, ancient cradle of the arts and sciences, has as yet no music properly her own, no juvenile musical literature whatsoever! He blames the lack on the utter confusion existing in Oriental musical theory and its vast archaic terminology. Also he prophesies failure for all research done in Europe to organize Oriental music. He argues that Oriental music has a basis quite different from European music, that it has a theory peculiar to itself and material even richer than that of Europe. These elements, so close to the nature of the country and its people, ought to be systematized and codified by Orientals who dwell in Oriental

atmosphere. (It is interesting to note that our Mr. Hemsî is now working on a system of his own to clarify the theory of these makamat. It will be published soon and should engage the attention of all musicians of an inquiring nature, who are interested in theory and can translate the French text.)

Three signal events are later chronicled in the year 1929. First and foremost was the founding of the Edition Orientale de Musique by Hemsî. This is the first publishing enterprise in all of Egypt. It is the first publishing firm anywhere to devote its attention exclusively to "tout genre de Musique Orientale."

Josef Huttel was cited for honors when he drew the attention of the musical world toward Egypt by winning the 1929 Coolidge prize for composition. Hemsî gives unstinted praise to Huttel who he says is as modest as he is talented. Huttel is now associated with Hemsî in his publishing enterprise as a collaborator and adviser.

Also we note the first soirée devoted entirely to Oriental music by Prof. Brunetti and some of his colleagues who have formed a quintet. Prof. Brunetti was a schoolmate of Hemsî at the Milan Conservatory. Hemsî was delighted with the success of this concert and predicts that similar concerts by the Brunetti quintet will meet with equal good results in the future. He hopes other such organizations will do the same; because music, although expressed by sounds, conveys ideas and feelings of human beings and tends to bring various societies and peoples closer together. The first object for Egyptian musicians is to get into more intimate touch by their music with those who are closest to them, the people of their own country.

The writer of this article has received some complimentary copies of works published by the Edition Orientale de Musique. He found them as fascinating as he had anticipated and has used them with success in concert and over the radio. They have evoked much curiosity and interest and he believes that many other American musicians in quest of something new and different, charming oddities which shall be truly caviar to jaded palates, will be glad to know about the first (the 1931) catalogue of the Edition.

The title page of a tinted folder bears the name of the firm in Oriental script at the top and in French at the bottom. The inside pages offer works for piano solo, voice and piano, violin and piano and cello and piano. Composers represented include F. Gravina (winner of the Edition's first prize contest), A. Hemsî, J. Huttel, G. Knosp and J. Takacs. One notes such alluring titles as *Danseuse Saïdienne*, *Danses Turques* (Zeïbek), *Fatma*, *Aïcha*, *Ghemila*, *Caravane dans la nuit*, *Berceuse Orientale*, *Danse Soudanaise* and many others. Mr. Hemsî's works include several Jewish numbers as well as two books of popular Judeo-Spanish melodies. On the back page are listed works for small orchestra with piano-conductor score included. With a few exceptions these are orchestrations of the piano solo numbers.

Several footnotes announce that the Edition Orientale de Musique publishes only Oriental works by composers who are familiar with the life, manners, languages, sciences and arts of the Oriental peoples; and

that each number brought out by this firm bears the stamp of unequalled Orientalism and accordingly constitutes a work that is characteristic, easy to play and insuring an effect that is both agreeable and captivating.

STUDIO NOTES

DILLER-QUAILE SCHOOL

Ancient English and French Christmas carols, interspersed with numbers on the piano, comprised the Yuletide public exercises at the Diller-Quaile Music School on December 19. The audience was invited to join in the singing of the carols, and they did, heartily. The infant class, composed of four-year-olds, marked the rhythm in one of them—the Noel. Included in the list of piano pieces were Scarlatti's Pastorale; Folk Song (Grieg) and Beethoven's Scherzo in A major, from the second sonata. These were well played. Each child announced the piece before playing it. All grades were represented. One little tot played a study by Heller and then gave notice that she would play her own original composition, *The Birds' Rush Hour*. It proved to be more interesting than the Heller piece. Miss Diller conducted proceedings in her usual energetic manner. Nothing dragged; not a moment was lost and the morning was enjoyable and instructive.

G. F. B.

ELLA OLDEN HARTUNG

A program was given, December 8 in the New Century Drawing Rooms, Philadelphia, by voice students of Ella Olden Hartung of that city. First came an Indian Village scene given in costume, and with appropriate songs by Troyer and Lieurance. In this the following singers acquitted themselves well: Helen Thorpe, Martha Moffett, Estelle Marie Black, Grace Cleveland, Dorothy Jones, Helen Okulski, Margaret Taylor, Florence Medoff, Eleanor Eisenhardt Trefinger, Florence Dambman, Nellie Statkevitz. This was followed by a humorous playlet, *Sardines*, by Carolyn Draper Gilpatrick, in which the participants showed dramatic as well as musical ability. *Tid-Bits*, an ensemble of songs from *The Passing Shows*, was a sprightly finale. The ensemble groups and the playlet were coached by Laura DeWald Kuhnle. Hilda Delaney furnished capable piano accompaniments.

M. L. S.

ETHEL GLENN HIER

Juniors from the class of Ethel Glenn Hier participating in the Christmas party with solos, duets and quartets (two pianos) and carols at Miss Hier's New York studio on December 21 were Dorothy Durant, Mary and Barbara Reynard, Elizabeth Royce, Barbara Halenbeck, David Ward, Olney Smith, Lois Dickson, Jane Storms, Eleanor Chaffee, Evelyn Bennion, Louise McDowell, Edith Du Bois, Eunice Dickson, Ruth Eleanor Ward, Mary Dee Wickenden, Barbara Mann and Nancy Gordon. Most of these students have been rehearsing for the performance of the play, *Boyhood and Youth of Edward MacDowell*, to be given during the holidays.

BLANCHE MARCHESI

An informal house-warming given for Ethel Davis, a graduating pupil of Blanche

Marchesi, was held recently in the Paris studio. Miss Davis has finished her lessons and her engagement as first contralto at the new American Church in Paris to go to England. Her class companions, Cherry Wilson, Australian dramatic soprano, and Hanna Hudson, dramatic mezzo-soprano, as well as Roberta Cranford, lyric soprano, sang for the audience composed of members of the Marchesi school and their families. Mme. Marchesi's new Paris school opens January 5.

EDGAR SCHOFIELD

Edgar Schofield, baritone and vocal teacher of New York, presented a number of his pupils in recital at his studio on December 17. The program comprised Italian numbers by Verdi, Puccini and Tiredelli, in German by Brahms, Schubert, Wagner and Strauss, French by Delibes, Godard and Chaminade, and English by Homer, Huhn, Coates, Watts, Horsman, Bridge and Robyn. There were also two folk songs entitled *Macgregors' Gathering* and *Cockles and Mussels*. The singers were Ruth Lake, Harold Tyson, Gertrude Wyatt, Betty Gladstone, Edgar Frey, Dorothea Garrett, Adele Breaux, Emelie Gregoire, John Cassidy, Paul Haskell, Virginia Marvin and John Deacon. Paul Taubman was at the piano.

A representative audience was in attendance and appreciative applause was accorded each performer. Mr. Schofield's sound principles of vocalism and pedagogic skill were exemplified in the work of his pupils.

M. L. S.

MRS. WOOD STEWART

Allie Ronka, soprano, and Mildred Kreuder, contralto, of Mrs. Wood Stewart's studio were engaged to sing the Messiah at the Greenville Women's College of South Carolina on December 17. Miss Kreuder sang the Elijah on December 9 in Philadelphia with the Brahms Chorus, and The Messiah in New York on January 9 with the New York University Chorus.

FLORENCE TURNER-MALEY

Activities of the pupils of Mrs. Maley are as follows: Thomas Chase, tenor, was soloist on November 12 at the Italian Night concert of the Knights of Columbus, Ozone Park, L. I.; Kennedy Dayton, baritone, has been accepted as a member of the Cornell University Choir and Glee Club; Minna Rankin, soprano, was soloist on November 16 at the banquet of the Printers Estimators Club at Hotel Astor, New York; Jack Fago, baritone, and John Scioetino, tenor, are in the cast of Gershwin's *I'll Sing to Thee*; Marguerite Rossignol, soprano, in a recital at the home of Mrs. Louise Lancaster, New York, sang three songs in manuscript of Mrs. Maley, the latter officiating at the piano; John Patrick, basso, Miss Rossignol and Michael Romano, tenor, were heard recently in a musicale given by Caroline List in the Turner-Maley studio.

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EDNA ECKERT,
gave a dramatic recital on St. Francis of Assisi, December 14, at the Roerich Museum, New York. Miss Eckert makes a specialty of the portrayal of characters of the Middle Ages.



**ETHEL BARTLETT and
RAE ROBERTSON,**
the English two-piano specialists, are billed with the London String Quartet for Carnegie Hall, New York, January 4, as the fourth attraction of the Columbia Concerts Course. This is the nineteenth concert which Miss Bartlett and Mr. Robertson have played since their arrival here early in November.



ROLF PERSINGER,
son of Louis Persinger, violin soloist at Guy Maier's Children's Music Festival, at the Barbizon-Plaza, New York, during the holidays.



MRS. WILLIAM C. HAMMER,
recently appointed vice-president and general manager of the Philadelphia Grand Opera Company, is the third woman to head a major opera organization. The others were Mary Garden and Anita Colombo, of the Chicago Opera and La Scala. Mrs. Hammer has been general director of the Philadelphia Grand Opera Company (which office she also continues) since its formation in 1926. (Petersen photo.)



RALPH LEOPOLD,
pianist, will be featured with the Cleveland Orchestra, Walter Logan conducting, over WPAM and an extensive hook-up on January 3. Mr. Leopold broadcast a program from the same station last September. (Morse photo.)



CARLOS SALZEDO
is appearing with his Harp Quintet, Lucille Lawrence, director. The quintet will play at the next Diaz Wednesday afternoon at the Waldorf-Astoria Ballroom.



VLADIMIR HOROWITZ,
soloist with the New York Philharmonic Orchestra in the Rachmaninoff third piano concerto on December 31, January 1 and 2, at Carnegie Hall, New York, and on January 3 in Brooklyn. Mr. Horowitz will also be heard in Carnegie Hall on January 22 in the second of his series of three recitals. His program is dedicated to Bach, Beethoven and Brahms. (Gerlach photo.)



IAN McINTYRE,
voice specialist and lecturer, is at present broadcasting every Wednesday over WHN, New York. His subjects for late December and early January were announced as a review of Christmas Carols and caroling in England and Scotland, in addition to the psychological review of the mind of Handel when he composed the Messiah.



MARION KINGSBURY-CERATI.
William Wade Hinshaw, baritone and Opera Comique producer, offers a vocal scholarship for one year's instruction under the guidance of Mrs. Cerati, formerly of the Metropolitan Opera Company. The contest will take place at the Cerati Studios in New York on Wednesday afternoon, January 13. The judges will be Alice Nielsen, Grace Nylen and Roland Weber. Mrs. Cerati is pictured in the accompanying photograph as Carmen.



CONCHITA SUPERVIA GIVES HER PET PARROT A LESSON.
The Spanish mezzo-soprano, as previously announced, comes to this country early this month for a concert tour and guest appearances with the Chicago Civic Opera Company.



LUCREZIA BORI
has taken the plight of unemployed musicians to heart, and is one of a group of New York musicians trying to raise \$300,000.

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